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THE NEW YORK DRAMATIC MIRROR

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BESSIE BONEHILL.

H.S. Long

SCENES FROM CURRENT PLAYS.



NELLIE BUTLER. ARTHUR PACIE. SADIE MARTINOT. LLOYD WILSON. CHARLES WARREN. AMY MULLER. LEAN ANGELES. AIMEE ANGELES.
JOHN HYAMS. GEORGE A. DEANE. HARRY CONOR. AMELIA STONE. GRACE FREEMAN. HARRY GILFOIL.

GARRICK THEATRE.—A STRANGER IN NEW YORK. ACT. II. SCENE: ROOM IN MADISON SQUARE GARDEN.

A STRANGER IN NEW YORK: "Both columns balance—the man doesn't know a thing!"

From a Flashlight Photograph by STROX.



What a tide of new plays is inundating this town! East and west, north and south, the posters tell of varied forms of attraction to be had for the asking—at the box-office, with a small consideration thrown in.

New Yorkers can be thankful that there is not the least bit of doubt that theatrically we are the people. No other city in the world approaches this for the scope and variety and number of plays on our boards during a season.

Henry George, the candidate for the Mayoralty of Greater New York, confesses that he enjoys a vaudeville show better than any other kind of theatrical entertainment, although he admits being pleased with The Sign of the Cross.

Mrs. George says that it is no uncommon thing for her distinguished husband to steal away for an afternoon or an evening and enjoy a real old-fashioned knock-down-and-drag-out variety performance.

Now all ye vaudevillians march up to the ballot-box on election day and vote for Henry George.

Talking of voting, I once heard Grover Cleveland address an assemblage of actors—a Fund gathering. I think it was.

He said that actors, as a rule, did not take interest enough in the politics of the country. He berated them soundly for their indifference to the great political questions of the day.

Then he ended up by saying that if he had bored his hearers they might comfort themselves by thinking that many members of their profession had bored him in the past on several occasions.

At which there were thunders of applause.

I have a rather good one to tell on Charles Leonard Fletcher—the actor teacher.

A young woman called on him a few weeks ago with the expressed intention of going on the stage. She was really one of those awful Sunday women reporters. You know the kind. Black satin bag containing supposed manuscript. Queer clothes. Queer shoes. Queer gloves. Queer everything. Well, this one had been sent out on one of the most unpleasant assignments she had ever had. She was to find out just how hard it was to get on the stage.

She called on Mr. Fletcher. He told her that he was looking for a young woman versatile enough to play an entire range of parts in one week. He didn't want much in an amateur.

Oh, dear, no!

Well, he gave this young woman a part to learn—Emilie, in the second act of The Corsican Brothers—and she had to go home and sit up and study by midnight gas, which is even more expensive than midnight oil.

Here is one of the speeches that poor girl had to commit to memory:

"You have commanded me to come here, and I am come at the risk of compromising myself—ruining myself."

When she studied this she found herself trying to reconcile the grammar somehow, and so she said: "You have commanded me to come here, and I am come."

Then another speech, which was a peach, was

this: "Yes; no doubt you think me capricious, a coquette—but I am only unfortunate. United by my father to a man I scarcely knew, separated from him before I had time to love him, I was left alone, defenseless amid the temptations of the world. I slid to the very verge of the precipice, and would, perhaps, have sunk in it had it not been for a letter which I received from a friend."

Isn't that a bird? She rehearsed this to her friends: "Yes; no doubt you think me capricious, a coquette—but I am only unfortunate."

When the day came for rehearsal, she endeavored so hard to act the part of an ambitious amateur that she forgot to correct her playful changes in the speech; but it all went under the head of nervousness.

"You are very crude," said Mr. Fletcher. "Your voice has no range. You require a quiet, intense part. Study the Baroness DeChevalier in A Parisian Romance, and call and see me in a week."

She did so. She didn't know all her lines for the reason that she was on a couple of other "stories" at the same time. When she presented herself, Mr. Fletcher stormed and raved and tore his hair. She slid out, glad to escape with her life. If there was a precipice she would have slid to its very verge, and would, perhaps, have sunk in it—which must be a horrible fate—but as it was only a front stoop she got away and lived to tell the tale.

I think when Mr. Fletcher reads this he will admit the ambitious young amateur was not so "crude" as he thought. It is rather a joke on him, although it was somewhat of a joke on the reporter.

I hear that she put in a bill for the time she spent studying the two parts, and the editor wouldn't pass it. He said he had sent her out to unearth crime and to prove things, and he didn't care if she knew all Shakespeare by heart.

Please pity the poor Matinee Girl. She has just moved into an apartment—a new apartment—so new, in fact, that the varnish is not yet dry on the woodwork, nor the paper on the walls yet recovered from its pasty dampness.

The Matinee Girl did not do this desperate thing intentionally. It was all owing to the misrepresentations of a landlord who is a beautiful liar.

Have you ever met that kind? If you haven't, I have just one bit of advice to give you. Don't! As I write, bits of plaster fall sadly from the ceiling upon my paper, and the odor of wet varnish fills the air. A workman putting a gas range in the kitchen is singing. He hasn't a good voice.

Other men are pounding a range next door, and they are swearing blithely at intervals to aid them in their work. A plasterer is leaning off a scaffold opposite my window, and is alternately smiling in at me and expectorating upon passers-by in the street below. It seems to add zest to the labor of the horny-handed working-man.

There is putty on the soles of my slippers, and plaster dust in my hair. As there is no steam heat on I am dressed as though for an Alaskan tour—all but the mittens. I am a sight.

It is good to be alive sometimes. And sometimes—nit.

I wonder if it is really true that Paderewski has cut his hair, or if it is only a newspaper rumor?

I know ever so many girls besides myself who will be heartbroken if we have to see our idol with his great artistic aureole shorn from his head.

Paderewski's hair was as much a part of his

personality as Marode's is. Imagine Marode without her bandeaux!

And for my part I think that Paderewski without his artistic locks will be quite as disappointing. Art is getting to be a question of hair—more and more every day!

N.B.—A large piece of plaster has fallen on my head. Hoping these few lines will find you well,
THE MATINEE GIRL.

BANCROFT'S BUSINESS CAREER.

Ed L. Bloom said to a Mirror reporter yesterday: "I wish to correct some misstatements as to the career of the late Frederick Bancroft. Until three years ago Mr. Bancroft had followed a business career that began with the Pullman Palace Car Company in Chicago, and in which he showed at an early age an unusual executive ability and originality in business methods. When but twenty-two years of age he became State agent for Minnesota of the New England Mutual Life Insurance Company, with headquarters in St. Paul, a position that he held for six years, when he established an independent business as a life insurance broker. He was an acknowledged expert in all branches of the business, including the actuarial work. Early in life he was fond of legerdemain, and his adeptness led him to embark in it for an artistic career."

LATENT TALENT IN THE NORTHWEST.

Arthur C. Aiston, managing Tennessee's Partner, received at Minneapolis recently the following communication:

DEAR FRIEND: I have heard a good deal of your play and would like to go with you. I am 5 feet tall weigh 100 pounds, can sing a little and can play the violin and is 15 yr old. You come to here so I can see you or meet you at the Drug store corner of Nic. and Hem. one half block from the Bijou opera house at 4:30 o'clock Wednesday afternoon. I will be there if you will. I am going to be there so I can talk with you and it is better that to write.—Your Truly,
HARRY RICK.

Manager Aiston could not use Harry, but some one else may be looking for such a phenomenon, and the information is therefore made public.

A CLEVER CAT.

During a performance of Esmeralda in Rome, N. Y., last week, the Opera House cat carried off all honors. Frederick H. Wilson had just delivered the speech, "What ye want, Marquis, is a little crittur that comes to ye willin' and gentle like," when the aforesaid cat strolled on, and, seating herself between the legs of the Marquis, gave vent to a vigorous "meow." The effect may be imagined. Mr. Wilson made a liberal offer for the cat, but she evidently preferred stock work.

MADAME MODJESKA REHEARSING.

Madame Helena Modjeska and her company began rehearsals last week at Chicago. The presence of Madame Modjeska and her husband, Count Bozenta, was unsuspected in Chicago for some time, they having registered at a hotel as "Charles B. Chlapowski and wife," using the Count's real name.

A BIRTHDAY CELEBRATION.

Kate Byron's birthday was celebrated last week in Hoboken, when a supper was given at the Palace Hotel. Mrs. Byron received from the company a bunch of handsome roses tied with broad ribbon upon which a portrait of herself and the names of the company were painted by Maud Miller.

GOSSIP.

A special train carrying the company playing A Hired Girl went recently from Kansas City to Milwaukee in thirteen hours and forty-five minutes. The run was exceptional in that most of it was made at night, and at one time the train ran sixty-seven miles an hour. The train was made up of engine, baggage car and sleeper.

Major T. C. Howard has resumed management of June Agnott, thoroughly satisfied with his Summer vacation. His five months old boy, Casco, took a prize for weight and beauty; his new yacht, Casco, took a yacht race prize; and his wife, Rosa Ramona, took first prize at a fancy dress ball.

Jerry Hart, Jr., son of Mr. and Mrs. Jerry Hart (Beatrice Lee), of Monroe and Hart's company, is attending the University of Notre Dame, South Bend, Ind.

Theodore Reichmann, the opera baritone, has been involved in business trouble by attachments served upon Bostwick, Ruck and Company, of New York, of which firm he was a member.

Colonel T. Allston Brown has accomplished extensive improvements in his office at Broadway and Thirtieth Street.

The Boston Baseball Club saw A Stranger in New York recently as guests of Charlie H. Hoyt.

Frank Rolleston has retired from the Buffalo Music Hall Stock company.

Constance Cox, daughter of Douglas Cox and niece of Hart Conway, was married in London on Sept. 18.

Mabel Washburn joined the Coon Hollow company recently, and is playing the principal ingenue role. This play, which has met with decided success through New England, will be seen at the People's Theatre, this city, next week.

Agnes Farnham has resigned from the A Black Sheep company.

The National Conservatory of Music of America, Antonin Dvorak, director, 136 and 138 East Seventeenth Street, New York, will hold a special singing and operatic examination Oct. 15.

E. L. Walton has sued Nat. C. Goodwin to recover \$1,000 on account of alleged breach of contract and unpaid salary.

A Pittsburg capitalist, it is said, contemplates building a new theatre in Thirty-fourth Street near Broadway.

Wednesday matinees were resumed last week at the Empire.

The Court of Appeals at Albany decided last Tuesday against the appeal of John B. Doris, who sought an injunction to restrain the New York police from interfering with the production of the pantomime Orange Blossoms.

Lida McMillan, while playing the title-role in Nature at the Academy last Tuesday, fainted and was unable to proceed with the play. An understudy was substituted.

Manager Thomas F. Shea, of the "Empire," caught last week a forged request for seats pretending to have been written by W. A. Brady. Investigation proved that Mr. Brady knew nothing of the request, which was not honored.

Robert Inselman, who said he had acted in Sarah Bernhardt's company under the name of Ernest Le Roy, begged lodging at a Hoboken police station last Tuesday. He announced that he had tramped from Chicago, where he had been drugged and robbed.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Oct. 9.

The weather conditions of the week, relating to clear skies and bracing atmosphere, have been perfect, the resultant attendance being gratifyingly large at all the houses, with but one or two exceptions. At the Montauk, George W. Ryer's Sunshine of Paradise Alley has filled its second engagement to good results. The cast and principal features are in the main the same as last year. Mrs. Charles Peters repeats her excellent bit of character study in the portrayal of the Widow McNally, while young Benjamin Ryer persists in making Sunshine's "dearly company," so long a youth that it seems inconceivable that a girl possessing Nellie McNally's innate refinement should have ever given a second glance at such a hard faced bloke as this role is now represented to be. The incidental music is in capable hands, and, as rendered by the Verdi Ladies' Quartette and others, constitutes no small portion of the pleasing entertainment. Colonel Sigmund offers Stuart Robson in his new play, The Jack-ins, with a revival each of The Comedy of Errors and The Henrietta.

The Whirl of the Town as brought out at the Columbia has not exhibited much draft power. It has, in fact, been a zephyr so light as to attract but little attention. Your capable Philadelphia representative, Mr. Fernberger, in speaking of its preceding week at the Waldorf, in that city, said: "It opened to a big house and following night dropped to nothing, caused by a cheap performance of unknown people, the original cast being employed in The Belle of New York." This quotation, with but slight amendment, fairly describes its results locally. The Brooklyn Daily Eagle observed that if the Tenderloin was as tough as the stage representation of it at the Columbia, Captain Chapman would have been promoted for dragging it out, and added that its long stretches of dullness were broken by spots which escaped dullness only by being offensive, saying in conclusion that things which would not receive particular reprobation at the Star, on Jay Street, are not suitable for the polite audiences that gather at Manager Harry Mann's establishment. Counted into court, recently laid aside by Way Irwin, is the next underline here.

At Pinoy Ridge has repeated at the Grand Opera House the large business of the previous week, when at the Gayety. The assumption of the leading role, Jack Rose, by its author, David Higgins, is a decided gain to the whole representation. Mr. Higgins' personality is much more in accord with the part than was that of his predecessor, and his work in it is upon lines so absolutely unconventional as to prove most captivating. The Dagmar of Louise Kial is also deserving of high praise. Her dialect is perfect, and she never overacts. Of an unusually well balanced support, in addition to the much commended work of George W. Ryer, a good word is due to Helen Bell for her naturalness and charm. Aselle, which proved an admirable foil to the stellar part. Manager Frank Kihlholz next offers The Sporting Duchess, with its big cast, which has already been seen in town at the Columbia, Amphion, and Bijou.

Donnelly and Girard, always great favorites in the Eastern District, have had a succession of sold-out houses at the Gayety, where The Geoezer has proved just as entertaining and as great a money winner as when down town a fortnight since. Manager Bennett Wilson next exploits A Contented Woman in the person of Belle Archer.

The Park has offered John and Nellie Healy in plantation songs and dances. Matthews and Harris with their well-known dance specialties, followed by the old-time vaudeville sketch of Giovanni Flats, in which the honors were shared by the two Williams, Barry and Davidge. It has seemed like old times indeed to see Billy Barry again in this line of work. He drew the line, however, in doing it as a nigger act, and played the part in white face. A number of clever local gags conspired to make the "turn" go off in great style. The three-act comedy of The Club Men, which followed, was handsomely set, and played with much briskness and bounce by Messrs. Hansel, Ross, and Edmond, abetted by Henrietta Crossman, Maggie Harold, Anna Layng, and Daisy Lovering. The principal honors, however, fell to little Bob Barry, who as a precocious bellboy in buttons was omnipresent, pervading every act, and attracting the major part of each patron's attention. It is suspected that the selection of this comedy was engineered by Mr. Barry to exploit the talent of his bright youngster. Trilby is due on Monday, and will probably be continued a fortnight.

Lillian Lewis and her new play, For Liberty and Love, have pleased good-sized assemblages at the Bijou. The drama is built upon popular lines and cannot fail to prove of profit throughout the circuit. Cheap priced theatres. The fact of its plot being laid in Cuba was, strange to say, kept in the background, a matter which, if brought to the front, would have undoubtedly augmented the attendance. Manager Harry C. Kennedy's next announcement is Joseph Murphy in The Kerry Gow and The Sham Rhine.

A more than good programme at Hyde and Bohman's has presented Wills and Barron in The Insurance Agent; Conway and Leland, the merry monologues; Nellie Walters in both Celtic and negro songs; Hodges and Launchmore, two of the cleverest "coms" in the business; Silvio in pleasing melodies upon the musical glasses; Johnstone Bennett and S. Miller Kent in A Quiet Evening at Home, which went in much better form than when seen last season; James W. Began in Irish ballads, and Arthur Dunn with his sister Jennie in their old act. The Actress and the Bellboy, which has been freshened up with new dialogue, and took so well that the audience seemed loth to let them go. Arthur is always brimming over with spontaneity, which seems infectious and never fails of catching his auditors on first sight. There is a but one thing, and that is, and he has the field to himself. Ward and Curran have rejuvenated their business, and also scored heavily. Kane Satsuma, the Japanese juggler and equilibrist, rounded out the olio, which next week will be rendered by Tony Pastor and supporting acts.

The American, after a long period of closure, reopened on Saturday last, Oct. 2, with a weirdly constructed drama, Montezuma, of Mexico. The house is yet leased by John Bohner, and will remain under the management of Pierce Jarvis, who has the same list of attaches as of last year. Brother for Brother is to follow.

The Dangers of a Great City has drawn well at the Lyceum, at which place no name of play is given for the coming week.

Fred Ryder's New Night Owls have not blinked in vain at the Star, where The White Crook Burlesquers will succeed them.

Louis Robie's very naughty Bohemian Burlesquers have proved potent in garnering much coin for the coffers of the Empire, where May Howard is booked for Monday.

Zitella's English Frolics have gathered in all of the youth of "Dust Street" over at the Unique, where Miss Howard's Operatic Burlesque Troupe holds forth the coming week.

At the Brooklyn Music Hall, Manager Laurent Howard's trump card has been Imogene Comer, the other acts being by Harding and Ah Sid, McCale, and Daniels, Sherman, and Morrissey, also Gayler and Graff.

The fourteenth local house to open will be the Amphion, which begins its eleventh season on Oct. 11. Manager Lee Ottolenghi, who will continue there in personal charge, and represent the new lease, Hyde and Bohman, has a surprise in store for his patrons, who will find the auditorium newly decorated and improved. The bookings comprise most of the best features named for the Montauk and all that is desirable on the list announced in the Columbia. The statement some weeks ago that Frank V. Strauss published the programmes of all the local theatres was slightly in error. Mr. Strauss, in making up his list of the leading establishments, calls the attention of the writer to the fact that he omitted from the same the fact that the theatres using the old form of the Bridge are closed—the Academy of Music, Criterion, and Lee Avenue Academy. The last named, however, should not be counted, perhaps, as it is unlikely that its doors will ever again be opened for a theatrical or musical performance.

ATLANTA.

The Lyceum enjoyed a good week's business with the Wilbur Comedy co. Pete Baker made a great impression. Robert E. Graham in Who's Your Friend

opened 4 for two nights. The play is full of bright wit and kept the audience in continuous laughter from start to finish. Mr. Graham is a great favorite here, and good crowds turned out to see him. The rest of the co. were right in line with the star and were well received. Those who deserve special mention are James Jackson, Frank Hope, Charles Craig, and Martin Hayden. Josephine Newman made a very clever Trilby Van Hagen, and Miss Huke and Miss Head were excellent.

The Wilbur-Kirwin/Comic Opera co. will open at the Lyceum soon.

JOHN H. THOMPSON.

DETROIT.

Julia Arthur made her debut as a star on the stage of the Detroit Opera House 4. That she is justified in her ambition and deserving of the stellar position now taken by her, and that her choice of a play was a supremely happy one, no Detroiters who have seen her this week doubt. A Lady of Quality has been modeled by Frances Hodgson Burnett after her novel of the same name. The time of the play, 1701, affords opportunity for quaint, picturesque dressing and beautiful settings, and certainly no expense, labor, or artistic sense has been spared in the faithful availing of all these opportunities. There are five acts and for the first two acts, however, stand prominently as being eminently the most beautiful. The first depicts the hall at Wildara, with its paneled walls, huge fireplace, wide stairway—everything harmonious with the time and place, every detail having received the most careful attention. Here are introduced to Clorinda and to all the principal performers. It is her sixteenth birthday, and a celebration is on, at which drinking and carousing is the order. In the midst of it all is the hoydenish, tomboyish Clorinda in her boy's costume, in which, by the way, she looks bewitching. Here she first meets Sir John Oxon (Edwin Arden), and one of the principal bits in this act is the fencing match between herself and Sir John, whom she challenges and proves herself "the better man of the two."

Here she also sings a rollicking drinking song while presiding over the punch bowl. Miss Arthur has, in addition to her other gifts, a really beautiful contralto voice, which is heard to splendid effect in this drinking song. One thing which is particularly noticeable in this act is the charm and grace with which Miss Arthur depicts the tomboy Clorinda, surrounded by her father's drinking companions, so that the character stands without a vestige of coarseness. There is perfect naturalness in her acting which is truly delightful. She is the gay, thoughtless, spoiled girl, seemingly the true outcome of her environment. She gives us a glimpse even here of the other side and of the womanly nature under it all in her interview with the person, who comes in on the birthday scene to plead with old Sir Jeffrey Wildara to watch more carefully over his daughter. Neither the character of Sir Jeffrey nor that of the person can be in fairness passed over lightly. The former is taken by George W. Ryer, a good hearted, but careless, drinking old lord of the hall we see to the life in Mr. Woodward's impersonation. The person of Robert McWade is even a better character bit. He appears only in this first act in the play, and then does not say a great deal, but the little he does say and do is really such a superb bit of acting, that probably the rest of the play is done so splendidly and so effectively that it took the house by storm and three and four curtain calls for Miss Arthur scarcely satisfied the audience. The fourth act in which she kills Sir John, is dramatic in the highest degree, and called for the most powerful acting, but Miss Arthur proved herself equal to it. The contempt Clorinda feels for the man, the realization of her desperate condition, her fury at his insults, and then the horror that steals over her when she finds she has killed him, are all wonderfully portrayed, and there is a nice refraining from ranting of any kind which is most praiseworthy. Miss Arthur makes a charming stage appearance. Her natural personal beauty is set off and augmented by a number of gowns which are truly magnificent and marvels of taste. In regard to the co., no fault could be found unless it were that with Scott Ingle's Duke of Osmond, into which character a little more life and animation could have been instilled. Joseph Allen did excellently in the character of Sir Christopher Crowell, as did also Florence Connon as Annie Wildara. Stephen Townsend, Albert Brown, T. B. Bridgeland, Herbert Fortier, Lawrence Miller, W. J. Thorold, J. H. Arner, Willis Secor, Harry, Governor, J. F. Kentucky, Maryarty, J. H. Logan, Ethel Knight Mollison, Marie Bingham, and Maud Norman are among the members of the co. Miss Arthur and her co. remain with us for the week 4-9.

A Boy Wanted is this week at the Lyceum 3-9. Next week Shannon of the Sixth.

At Whitney's The Wolves of New York is in evidence 4-11. It will be replaced on the 10th by the Wilbur Opera co.

The Capital Square opened 4 with the Rentz-Santley co. The White Elephant co. will follow 10.

Wonderland Theatre has a big drawing card this week in Marion Manola, supplemented by a strong vaudeville co.

DENVER.

The stock of 4 at the Broadway Theatre presented The Governor of Kentucky for the second week of its season, commencing Sept. 27, and business has been good throughout the week. While the comedy, still, as a play, it is rather loosely constructed and lacking in dramatic interest. Most of the scenes that are not improbable are certainly impossible. With but a few exceptions the characters are poorly drawn. The stock co. did good work in the production. Louise Mackintosh, who made her first appearance this week, was a welcome and attractive comedienne. The part being played intelligently and brilliantly. Mabel Eaton proved a sweet and handsome Jewel Esmeralda, and made the most of a somewhat unsatisfactory part. The best work in the entire production was that done by Eugene Ormonde, whose Daniel Boone Bingley was a delightful character study. Mr. Ormonde's performance was distinguished by subtlety and artistic appreciation. Charles W. Bower as Colonel Henry Clay Bingley was perfectly at home, and gave us some genuine comedy of a high order of merit. Fraser Coulter in the titular role was thoroughly conscientious and fairly successful. Nerves 4-11. Owing to the fact that the theatre has been engaged for the fall of the Silver Serpents, the stock will not play 4-7.

The Twelve Temptations has been drawing good business at Tabor week of 30. The production has some novel features that have been well received. The feature of the show is the wonderful gymnastic performance of Rosaire and Elliot, who made pronounced hits. The balls are decidedly up to date and decidedly novel. One Bruno, Jr., is a comedian, and while he is quite funny at times there is nothing remarkably new in his methods. A Milk White Flag 4-11.

At the Orpheum week of 26 the regular stock co. has been playing a melodrama called The Heart of Cuba. The members of the stock co. get all there is out of it. H. Percy Melton. George T. Mosch, E. T. Bell, Wallace Hopper and Nettie Abbott appearing in the principal roles. The enlivening features of the production were the vaudeville attractions, consisting of the Lynch Sisters, who do a clever turn; Lavender and Tomson, Lizzie Booth, Lillian Melbourne, Ray Southard, and Busch. Business fair. The Orpheum Stock co. will present Crawford's Claim matinee and night of 3, while week of 4 the theatre will be given over to a traveling co., which will present Master and Man.

The other evening a man in a box at the Broadway talked somewhat too loud and was politely requested to desist by Manager Giffen, who, while always suave and courteous, can be firm when occasion demands. After the performance the man in question was asked to "have it out" with Giffen, who accompanied him, with the result that the man came out second best in the personal altercation that ensued.

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Julia Arthur made her debut as a star on the stage of the Detroit Opera House 4. That she is justified in her ambition and deserving of the stellar position now taken by her, and that her choice of a play was a supremely happy one, no Detroiters who have seen her this week doubt. A Lady of Quality has been modeled by Frances Hodgson Burnett after her novel of the same name. The time of the play, 1701, affords opportunity for quaint, picturesque dressing and beautiful settings, and certainly no expense, labor, or artistic sense has been spared in the faithful availing of all these opportunities. There are five acts and for the first two acts, however, stand prominently as being eminently the most beautiful. The first depicts the hall at Wildara, with its paneled walls, huge fireplace, wide stairway—everything harmonious with the time and place, every detail having received the most careful attention. Here are introduced to Clorinda and to all the principal performers. It is her sixteenth birthday, and a celebration is on, at which drinking and carousing is the order. In the midst of it all is the hoydenish, tomboyish Clorinda in her boy's costume, in which, by the way, she looks bewitching. Here she first meets Sir John Oxon (Edwin Arden), and one of the principal bits in this act is the fencing match between herself and Sir John, whom she challenges and proves herself "the better man of the two."

Here she also sings a rollicking drinking song while presiding over the punch bowl. Miss Arthur has, in addition to her other gifts, a really beautiful contralto voice, which is heard to splendid effect in this drinking song. One thing which is particularly noticeable in this act is the charm and grace with which Miss Arthur depicts the tomboy Clorinda, surrounded by her father's drinking companions, so that the character stands without a vestige of coarseness. There is perfect naturalness in her acting which is truly delightful. She is the gay, thoughtless, spoiled girl, seemingly the true outcome of her environment. She gives us a glimpse even here of the other side and of the womanly nature under it all in her interview with the person, who comes in on the birthday scene to plead with old Sir Jeffrey Wildara to watch more carefully over his daughter. Neither the character of Sir Jeffrey nor that of the person can be in fairness passed over lightly. The former is taken by George W. Ryer, a good hearted, but careless, drinking old lord of the hall we see to the life in Mr. Woodward's impersonation. The person of Robert McWade is even a better character bit. He appears only in this first act in the play, and then does not say a great deal, but the little he does say and do is really such a superb bit of acting, that probably the rest of the play is done so splendidly and so effectively that it took the house by storm and three and four curtain calls for Miss Arthur scarcely satisfied the audience. The fourth act in which she kills Sir John, is dramatic in the highest degree, and called for the most powerful acting, but Miss Arthur proved herself equal to it. The contempt Clorinda feels for the man, the realization of her desperate condition, her fury at his insults, and then the horror that steals over her when she finds she has killed him, are all wonderfully portrayed, and there is a nice refraining from ranting of any kind which is most praiseworthy. Miss Arthur makes a charming stage appearance. Her natural personal beauty is set off and augmented by a number of gowns which are truly magnificent and marvels of taste. In regard to the co., no fault could be found unless it were that with Scott Ingle's Duke of Osmond, into which character a little more life and animation could have been instilled. Joseph Allen did excellently in the character of Sir Christopher Crowell, as did also Florence Connon as Annie Wildara. Stephen Townsend, Albert Brown, T. B. Bridgeland, Herbert Fortier, Lawrence Miller, W. J. Thorold, J. H. Arner, Willis Secor, Harry, Governor, J. F. Kentucky, Maryarty, J. H. Logan, Ethel Knight Mollison, Marie Bingham, and Maud Norman are among the members of the co. Miss Arthur and her co. remain with us for the week 4-9.

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Creighton 3-6, and the laughter of the audience is audible as far as the eye can see. It would be difficult to find the equal of Etienne Girardot as a female impersonator of parts such as Miss Francis of Yale calls for. He makes the most of the abundant opportunities for the display of his comedy work. The supporting cast is fair; it might be better. Andrew Mack 13-16. September 17-19. J. R. RINGWALT.

SAN FRANCISCO.

A new play, "Don't Tell Her Husband," by Augustus Thomas, was the bill at the Columbia 2-3 and has proved a qualified success. The week's business has been large, increasing steadily until it became necessary to turn people away. But there has been no strong counter attraction in town, and the broadness of the new play, which was so extensively commented on in the daily press, may account for the good attendance. Briefly the story is this: Thomas Bancroft, who devotes his time to his business and to artistic pottery, sincerely loves his wife, but she feels herself neglected, and seeking sympathy elsewhere, finds the communion of a congenial soul in the person of Lawrence Chandler, a rake by chance, character, and choice, who passes every afternoon with her. Their relations are unmistakable, but are continually commented upon and form the main spring of the action. To cover this liaison, Chandler has engaged himself to Bessie Eli, an intimate friend of Mrs. Bancroft. Francis Eli, Bessie's brother, artistic, innocent, unused to the world's wiles, and schoolboy friend of Thomas Bancroft, conceives it his duty to warn the husband. He seeks advice, and mutual friends advise, "Don't tell her husband." So he accuses the wife instead, and insists that Chandler's visits shall cease. She resents his insinuations, her husband overhears, becomes angry at Eli, conceives that he is jealous of Chandler, seeks explanations, and in turn is told that Chandler's affair is with every woman in the play except his wife. Hence the complications, which are finally straightened out, or at least glossed over, by Mrs. Oliphant, with her husband's consent, confessing the affair was between Chandler and herself, thus sacrificing herself in Bancroft's eyes, all the rest knowing the truth, to save Mrs. Bancroft, who accepts this unusual assistance with a wink at the audience, and announces her sincere repentance and her renewed love for her husband. He has to take her statement on faith. Lawrence Chandler proclaims that he, too, repeats, and intends to reform, though it is difficult to believe, and at once everybody by announcing that he has suddenly and unexpectedly fallen deeply in love with Bessie Eli, who knows all and cheerfully forgives everybody excepting Mrs. Bancroft. The first act is admirably and brilliantly immoral. The lines are as clear as common sense, sparklingly epigrammatic. Not cheap at all, but really so witty as to make the play worth while seeing for the delight of dialogue alone. It keeps the audience gasping, though, for the seventh commandment, and the treatment of its transgression by a fin de siècle society, is handled in good, broad Anglo-Saxon terms. When the curtain falls on the touching love scene between Mr. and Mrs. Bancroft, in which she tearfully and cheerfully deceives him and convinces him of the intensity and purity of her love, five minutes after an unmistakable scene with Chandler, the orchestra plays, "What Could the Poor Girl Do," and, indeed, if she desired to love her husband's friend and keep her husband's love, I don't know what she could do. You feel that the act should have been written in French. The second act is intensely amusing, and the house is in a constant uproar. The complications succeed each other with bewildering rapidity and they are all funny. There is not a stupid moment in the act, and it goes with brilliancy and snap from start to finish. The last act is not so interesting as the other two, because it has all the necessary explanations, but there is one bit in it which is exceedingly strong, and this is where Lawrence Chandler declares himself up to the man who has been mixing himself up in his affairs, including Mr. Bancroft, and where he insists that their interference cease, or that they take the consequences of their temerity. This bit should be stronger if anybody could tell how to take Lawrence Chandler, but whether he is a rake at heart, as he is by habit, or not, no one can discover, and I do not think that Mr. Worthing, who takes this part, knows whether he has a heart to be touched or not. Evidently the underlying idea in Mr. Thomas' mind was to create a problem play, in which the question as to whether the husband should be told by his friends of his wife's transgressions is the problem to be solved. However, the situations which develop by the interference of the good hearted though mistaken meddling producer, such as the temptation of drifting into farce-comedy, which, however, he did with telling effect. The last act is a mixture of a problem play and the usual farce comedy ending, and perhaps one of the most interesting points of the drama is that until the very last moment nobody knows how on earth the complications are to be straightened out. It is true that he has got his people into such a situation that the straightening is not very satisfactory when it has occurred, and, as I said before, Mrs. Oliphant's sacrifice seems impossible, and the sudden reformation and love of Mrs. Bancroft and Mr. Chandler rather stretches the credulity of the audience. There is the making of a first-class play in "Don't Tell Her Husband." The difficulty is the incongruity and the consequent lack of character of the different people whom Mr. Thomas has created. Taking the scheme of the play as it is, it is difficult to conceive how the writing of it could have been improved upon, and all credit is due to Mr. Thomas for this branch of his work.

The Frawley co. hardly meets the atmosphere of the play and in addition to that are slightly miscast. Mr. Worthing as Lawrence Chandler is excellent and leaves nothing to be desired, but I think he would have been better cast as the meddlesome Francis Eli, for that part should not be made a character as it is in the hands of Harry Corson Clarke, albeit the latter makes all the fun in the play. Blanche Bates has an important part as Mrs. Bancroft, and in addition has been sick during most of the week. Miss Wallis is thoroughly charming as Bessie Eli, and Frederick Perry is entitled to praise for his handling of the part of Captain Oliphant, a somewhat difficult one for a young man. Selma Johnson as Mrs. Bancroft certainly gains no sympathy, and I do not know whether that was her fault or the fault of the play. Francis Carlyle was a somewhat colorless Thomas Bancroft.

The second week of "A Virginia Courtship" at the Baldwin has drawn good houses. An improvement is noticeable. The play is certainly a charming one. Its whole atmosphere is so delightful, and every part is so well acted, that the result is an entertainment that pleases everybody.

Hazel Kirke at the Alcazar 2-2 was well received. Wright Huntington, the new leading man, handled the part of Lord Travers entirely to the satisfaction of his auditors. Gertrude Foster, Mrs. F. M. Bates, Juliet Crosby, and Clarence Arper are all worthy of mention. Florida Kingdon, the new sourette, made her first appearance with this cast and had an opportunity to show what she can do in the line of comedy. The balance of the co. was well cast. Business good. French Flats will be the bill 4-10. Too Much Johnson 11.

The Blumens and The Flying Dutchman alternated at the Tivoli 2-2 and drew packed houses nightly. The operas were excellently mounted and handsomely costumed. Mlle. Anna Claus as the Queen in The Huguenots made her first appearance, and her rendition of the part was excellent. Mlle. Claus renewed her former success and received accolades nightly. Effie Stewart, Bernice Holmes, Madame Hinch, Viviani and Mertens handled their respective roles in an acceptable manner. For the ninth and last week of the grand co. season a Verdi festival will be given. Rigoletto alternating with Il Trovatore. A testimonial will be presented to Gustav Hinch on the afternoon of the 9th, when Lohengrin will be the attraction. By special request The Bohemian Girl will be presented 11.

At Morosco's 2-2 Lights and Shadows drew the usual crowded house. Edith Brown, owing to sudden illness, and at short notice Mlle. Glens played the part in an acceptable manner. Lorena Alwood, Mamie Holden, and Julia Blanc did good work in important roles. Mortimer Snow is, as usual, the hero, and has an opportunity to display his abilities. John T. Nicholson plays the villain and does it well. The balance of the cast is in the hands of Fred Butler, Bert Morrison, Landers, Stevens, and George Nichols. Monte Cristo 4-10, when W. H. Pascoe will make his first appearance at this house.

Charles F. G. Archibald, formerly correspondent for The Mirror, has been engaged as advance agent for the Frawley co. in place of H. S. Duffield,

who has recently become manager of the Sam T.

On the night of 1 Frederick Perry, of the Frawley co., gave a dinner at which William Boag, Perry Brooke, George F. Gotthold, George F. Lusk, W. H. Pascoe, and William Lowers were the guests. W. W. KAUFMAN.

NEW ORLEANS.

The one month's engagement of the Grand Opera co. at the Grand Opera House has been extended to seven weeks in consequence of the co.'s inability to reach Texas points owing to quarantine restrictions. For the same reason other companies due here have been refused to come, and Manager Greenwald has thought it wise to hold on to so good a venture as the Grand co. The co. has been seen in an extensive repertoire, giving two operas a week, and opened its fifth week by presenting Ship Ahoy 3 in a most creditable manner. In addition to the presentation of the opera, several specialty features were introduced. Elsie Mortimer, Stanley Felch, and Gilbert Ross, giving vocal selections, and Misses Ward and Anderson, two pretty dancers who met with great favor. The business done in the co. is remarkably good and there is every reason to believe that it will continue so. The Grand Duchess 10. 1002 opened a week's engagement here 3-10. Sixty people are on its roster, among whom are many who rank high in the profession, and all are well up in the several roles assigned them. Stuart takes the part of Isabella and makes the most of it. Zelma Rawlston's Johanna was up to date, and in fact this little lady shows talent in everything she does. Mr. Seaton as Christopher Columbus looked and acted the part well and sang his numbers with taste and ease. The part of Ferdinand was looked after by Carl Anderson, and it is unnecessary to say that it was in good hands. The Kilgari living pictures are to be seen during the intermissions at every performance and are worth the seeing. Big business during the week, the S. E. O. sign being conspicuous so far at every performance. AL G. Field's Minstrels 11.

For the purpose of insuring against the chances of yellow fever infection among theatregoers, the formaldehyde system of fumigation is being used in one of the theatres here, after which the house is perfumed.

Your correspondent is informed that F. Charley, who so ably managed the French opera season of 1897, is at present engaged as director of the Grand Theatre de Marseilles, France.

J. MARSHALL QUINTERO.

MILWAUKEE.

In Gay New York began a three days' engagement at the Davidson Theatre 3. Owing to the indisposition of Gertrude Zella, the part of Sally was very creditably filled by Josephine Stanton. Eddie Foy, an old favorite here, scored a hit as Todd. A valuable member of the co. is Jeannette Bayard, a bright little actress. Otis Skinner follows in Prince Rudolph 4-9. Never Again 10-13. Captain Impudence 14-16.

A more pleased audience would be hard to find than that which filled the Bijou 3 to witness the first presentation in this city of Straight from the Heart. This stirring drama is pronounced one of the best that has ever appeared here. The piece is splendidly mounted, and the scenic effects are presented with startling results. The co. is a strong one, and full justice was done to the various parts. Though the male characters have a slight advantage in this respect, David Walton was ably handled by W. C. Holden. George R. Sprague was acceptable as Captain Nugent. Carol Daly enacted the part of Fox, the villain, so well that he was greeted with a storm of hisses. The co. was very intense as Clara. May Williams as Lolita was suitably cast. Mamie Johnston had a difficult but well finished piece of acting was done by Henry Carol Lewis, in the character of Louis Raymond. William Richardson as Hawthorne Dixon gave a creditable performance, and Will F. Granger as Tony Gloster did well in the smaller parts. The smaller parts were ably filled by the German stock co. at the Palace Theatre continues to present an ever changing bill to good patronage.

George E. Gill is in town looking after the advance interests of A Boy Wanted.

C. L. N. NORRIS.

PROVIDENCE.

Large and appreciative audiences witnessed The Girl from Paris 4-9. It was the initial performance of this taking musical comedy here, and it scored a complete success. Present among the cast were George Calne, Annie Baker, Andrew Lorrain, D. L. Don, Augustus Cramer, and Frank Lester. Mabel Clark, in her dances, made a big hit. Mr. Don as Hans the inn keeper was all that was required, while Mr. Lennox and Miss Calne easily carried off the honors of the evening. Herbert Kelcey and Edna Shannon in A Coat of Many Colors 11-13. The Tarrytown Widow was the bill presented at Keith's 4-9 and drew large houses. Joe Hart is still the clever entertainer of old, and the fun created by him is irresistible. Carrie De Mar, Eva Babcock, and Miss Crowell, together with Emma Gibbs, Leithan, Howard, and Dillon, lend much to the vivacity and humor of the farce. The light, easy manner in which it is carried out makes it one of the greatest hits of the season. At the gay widow, Miss Babcock is very taking, while the satire of Joe Hart and the singing of Miss De Mar, Mr. Hart, and Mr. Dillon are very pleasing. For Fair Virginia 11-13.

Tuesday afternoon at Keith's a professional matinee was given, chiefly in honor of Rice's Girl from Paris, nearly the whole of which co. attended. Professional matinees are not common in Providence, and this one drew a large house.

Charles Collin, late assistant manager of the Providence Opera House, has gone to Portland to become treasurer of the new Jefferson Theatre.

Among the actors, managers, and agents in town last week were James O'Neill, Julian Magnus, George Hamilton, and Mr. Sherwood. While George Calne was doing her dance she in some manner sprained her ankle and it was with difficulty that she continued the play.

Mr. Spitz, manager of the Olympic Theatre, was elected president of the syndicate formed to procure the latest American and European novelties. It is rumored about that Manager Batchelder, of the Westminster Theatre, is thinking strongly of adhering to an old idea of his of having certain nights in which smoking is allowed.

HOWARD C. REPLEY.

MINNEAPOLIS.

The Giffen-Neil stock co. closed a three nights' engagement at the Metropolitan Opera House 3. The play presented was The Electric House, in which the co. thoroughly demonstrated its ability to hold the attention of the most fastidious of theatregoers. This co. has been delighting the public of the twin cities for the past four months, and its popularity needs no special confirmation at this late day.

That most pleasing extravaganza, Jack and the Beanstalk, opened a week's engagement at the Metropolitan 4. Julia Marlowe 11-13.

That perennial success, In Old Kentucky, is here once more at the Bijou Opera House, and met with its usual reception. Large houses greet its performance, and its familiar situations are loudly applauded. There is that about the play, with its picturesque and horse race, its realistic portrayal of life among the higher and lower class of the South, which is irresistible. Frank Dayton makes a good hit as Frank Layson, as does Pierce Kingsley as Joe Lorey, the moonshiner. Agie Warner seems especially adapted to the role of Madge Brierly. All of the parts are well sustained throughout. The Hired Girl 10-14.

F. C. CAMPBELL.

CLEVELAND.

All the theatres had good attractions week of 4, and the openings were auspicious for a profitable week. The Euclid Avenue gave its patrons Never Again, presented by an exceptionally strong co., with George Kimball in the lead. Viria Ogden, a Cleveland girl, was the star. The piece is a very amusing one and gave universal satisfaction. Henry Miller 11-13. Frank Daniels 14-16.

Chimie Fadden, by an entirely new co., was the attraction at the Lyceum 4-9. Robert Downing 11-13.

The Cleveland has been doing a large business with In the Name of the Lord this week. Faust 11-16.

S. W. Brady has withdrawn from the management

of the Lyceum and Cleveland Theatres and E. D.

One Hoovey and Max Fastenbauer, leader of the orchestra at the Lyceum, are at work on a new play, which will shortly be given its initial production.

Drew and Campbell, of the Star, in conjunction with Al. Bryan, the bill poster, are building a new vaudeville theatre in Toledo.

The first concert of the season under the auspices of the Fortnightly Musical Club was given 6 at Association Hall by the Kniesel Quartette.

Glennville's new opera house will be opened the first week in Nov. by an amateur co. in Pinafore. WILLIAM CRASSTON.

PITTSBURG.

Roland Reed, supported by a strong co., opened at the Alvin 4 to large attendance in A Man of Ideas, his first production in this city. The piece was well presented and made a good impression. Next week The Whirl of the Town.

At the Bijou, Fellen Among Thieves was given 4. The house was very large, and business continued good all week. On the Bowery follows.

Richard Golden and Katherine Germaine presented The Isle of Champagne at the Duquesne 4 to a large audience. Next week the Rays in A Hot Hot Time.

At Adams' East End Theatre Fabio Romani was the bill 7-9, with Aiden Benedict, Olivia West, and a strong cast. Next week, first half, Ferguson and Emerick in McNulty's Visit; second half, Darkest America.

The stock co. at Manager Davis' Opera House presented Divorce 4 to large attendance. At the Avenue the vaudeville bill was exceptionally strong, consisting of the Brown Edgerts, Woodland Shepard, Reno and Reno, and a long list of clever people. At the Children's Miniature Theatre D'Eeta's musical cats and Rhoads' manikins were continued. Next week the stock co. will present T. W. Robertson's comedy, School At The Avenue will be seen Hop-Trio, Will E. Fox, Carlos Brothers, and others.

The Bon Ton Barqueurs opened at the Academy of Music 4 to a good house. Next attraction The Gay Masqueraders.

The Star course at Carnegie Music Hall will open 29 with Anthony Hope.

Jacob Litt was in the city last week for a few days.

E. J. DONNELLY.

PORTLAND, ORE.

At the Marquam, Sept. 30-2 Smyth and Rice's co. in My Friend from India, with Frederick Bond, John F. Ward, John B. Maher, Nita Allen, and Max Vokes as principals in the co., played to S. E. O. at each performance. This was the formal inauguration of the Marquam's 11 season. Everything connected therewith was very gratifying to managers and audiences. Corinne in An American Beauty 18, 19. Hoyt's A Trip to Chinatown 21, 22. Herrmann 23-25.

Manager Hellig, of the Marquam, recently returned from a trip to Chicago and other Eastern cities. While absent he closed arrangements for a long list of first-class attractions for the season.

Corday's and Third Street Theatre dark week ending 3.

Corvallis are much pleased to learn of the substantial success with which Max Hoffman is meeting as leading lady of E. S. Willard's co., particularly of The Physician. Corvallis, Ore., is the home of Miss Hoffman.

The Woodmen's Dramatic Union here are rehearsing for early presentation. The Bella Joseph Hayes, a clever and versatile amateur, will do Macbeth. Members of the W. D. U. will comprise the remainder of the cast.

Will C. Ripley, who was assistant treasurer at the Marquam last season, has been appointed main door-keeper and ticket-taker at the Marquam this season by Manager Hellig.

O. J. MITCHELL.

JERSEY CITY.

Mrs. Ettie Henderson is much disappointed with the reception tendered Lewis Morrison at the Academy of Music 4-9. The Master of the Ceremonies was presented 4-7. The Privater 11-13. Shall We Forgive Her 13-21.

Oliver Byron, wife, and co. were the attractions at the Lyric Theatre, Hoboken, in Ups and Downs of Life and Turn of the Tide, to fair patronage. Odell Husel in The Alderman 11-13. My Wife's Step-Husband 14-16.

Frank V. Hawley, at one time manager of the Opera House here (now Bon Ton), was a visitor 4-9, and renewed many pleasant acquaintances.

George Dollinger, an old orchestra leader here years ago, joined the orchestra at the Academy of Music 4.

Robert Broderick as the Indian in Northern Lights at the Lyric Theatre, Hoboken, Sept. 7-9, was the hit of the short. Mr. Broderick has left the ranks of opera, for this season at least.

WALTER C. SMITH.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: Widow Goldstein, billed for Sept. 23, failed to appear. 1002, booked for 30, could not get here owing to quarantine. They were, however, permitted to appear 2 and gave a satisfactory performance to S. E. O. The following co. have caused some trouble on account of quarantine against Atlanta: R. E. Graham, Thomas W. Keene, Klum-Hoarse Repertoire co., Lillian Lewis, A. Black Sheep, Veriscope, Joe Hart, and The Heart of Chicago. The next attraction uncanceled is The Girl from Paris, which is not sure.

HUNTSVILLE.—OPERA HOUSE (W. W. Newman, manager): Season will open 11 with AL G. Field's Minstrels. Marie Bell Opera co. 19. Bertha Creighton 21. Prospects are good and season bids fair to be very successful.

ANNISTON.—NORTH STREET THEATRE (Frank Connolly, manager): Dark on account of quarantine. AL G. Field's Minstrels 4.

ARIZONA.

PHOENIX.—OPERA HOUSE (Dr. G. H. Keeler, manager): Academy of Music will give introductory concert under management of Professor Payne. The following artists will participate: Yvonne De Galard, Mabelle Manno, Mrs. Felger, Professor Blodden, Professor Payne, and Miss Costa.—PARK THEATRE: Dark.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): Sidney R. Ellis co. in Darkest Russia, Sept. 27 and Bonnie Scotland 28, both to good houses; co. excellent. Sowing the Wind 4.

JONESBORO.—MALONE'S THEATRE (W. T. Malone, manager): McFee's Matrimonial Bureau 11.

PORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Georgia Minstrels Sept. 27 to a large house. W. S. Hart 4, 5.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gotlib, and Co., lessees): Heart of Maryland Sept. 27-2: best production at this house for some time and succeeded in packing the theatre every night. Mrs. Leslie Carter scored a great success. William H. Crane 11-13.—OAKLAND THEATRE (D. S. Vernon, manager): F. W. Bacon co. presented The Vendetta 27-4 to good business; co. is stronger than ever. Same co. in The Unknown 4-11.—ITEM: Manager Vernon is soon to inaugurate a short season of light opera at the Oakland.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): William H. Crane in A Fool of Fortune and A Virginia Courtship 4-9. Del Conte Grand Italian Opera co. 11-20 and 25-27. My Friend from Mexico 21-23.—BURBANK THEATRE (A. Y. Pearson, manager): Large audiences greeted an exceedingly clever performance by the Broadway Theatre co. of Young Nights 4-10.—ITEM: Walter Moroso, of the Grand Opera House, San Francisco, is spending a few days in the city on his bridal trip.

SAN DIEGO.—FISHER'S OPERA HOUSE (John C. Fisher, manager): W. H. Crane 4, 5.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Charles H. Yale's Twelve Temptations Sept. 25 to S. E. O.; performance good. Louis James 8. Primrose and West 9. Fair White Flag 11.—TEMPLE THEATRE (C. W. Haskell, manager): Faust Comedy co. closed a week's engagement Sept. 25 to fair business; specialties fine. Uncle Josh Sprucey 11, 12. A. Y. Pearson's co. in repertoire 13-14.

GREELEY.—OPERA HOUSE (W. A. Heston, manager): Bittner Theatre co. trigraph Sept. 30-2 in Master and Man, Out of Darkness, and A Tramp's Daughter to fair business; good show and fine pictures.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Lady Minstrels 1 to S. E. O.; performance good. Louis James 14.

LEADVILLE.—WINTON OPERA HOUSE (Mrs. L. Weston, proprietress): Louis James 12.—CITY HALL (P. Mack, lessee): The Principles to light business Sept. 24-4.

CRIPPLE CREEK.—GRAND OPERA HOUSE (M. R. Goldstein, manager): Hoyt's A Milk White Flax 10. Uncle Josh Sprucey 12.—BUTTE OPERA HOUSE (J. F. Vardaman, manager): Louis James 9. Baltimoreans 20. White Crook 27.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): The Girl from Paris filled every seat Sept. 30 and was put on with all the detail that characterized the metropolitan production. Fred Lennox and Georgia Calne played the principal roles. The former was in good voice and displayed his mirthful and graceful stage business. Miss Calne was vivacious and dashing as the Parisienne. D. L. Don was capital as the German landlord. Sam Broderick was much applauded for his baritone solos. The chorus and scenery were handsome and the music happy and tuneful. Courted Into Court 1, 2 to fair business; co. excellent one and included Marie Dressler, John C. Rice, Jacques Kruger, and Clifford and Ruth. The City of New York 4-5 to meagre business. Denman Thompson in The Wilton 7. James O'Neill 9. My Wife's Step-Husband 11. Robert G. Ingersoll 12.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): Odell Williams in The Alderman 1, 2 met with a generous reception. The Rays in A Hot Hot Time 4-6; after the opening performance they played to the capacity of the house for two nights, and even-ings well known on the Pacific Coast, assisted John Ray in without being in the least suggestive. Con Hollow cert co. 10. The Cherry Pickers 11, 12. Human Hearts 13, 14.—ITEM: The horseless steam engine "Jumbo," of the Hartford Fire Department, which was taken in the biograph and since has been exhibited extensively, was shown in connection with created much curiosity. Parsons' and the Hartford houses playing to S. E. O. The item about the physicians' memoranda card placed at the theatre box-office, which the Boston correspondent of THE MINOR states in the last issue as originating with the manager of the Hollis Street Theatre, is erroneous. This idea originated at Parsons' Theatre in this city, and was suggested to the Hollis Street Theatre management by a member of a co. that played there after the Parsons' engagement.—Lem Kettle, the comedian, will join The Girl from Paris co. at Boston as general understudy.

BRIDGEPORT.—PARK CITY THEATRE (W. L. Rowland, manager): Howard Gould and an excellent house Sept. 30. Eight Bells to fair house 1. Con Hollow deserved better business than it received 2. Edwin Mayo essayed Pudd'head Wilson 4 and, aided by a very competent cast, did well. The Walking Delegate had an enthusiastic house 5. The choruses were especially tuneful. Nellie McHenry 8. Denman Thompson 9. My Wife's Step-Husband 12. Lewis Morrison 13. A Coat of Many Colors 16. Joseph Jefferson 23.—BETHANY THEATRE (Edmund C. Smith, manager): Edith Mayo and George Sammis played The Little Trooper, Infatuation. The Rag Picker's Child, and Little Lord Fauntleroy to uniformly fair business. Sept. 22. Joe Ott and a very clever cast, including Cleo Louise Montrose, in The Star Gazer 4-6 turned people away when the sides had been filled 4 and reached almost the capacity of the house at other performances. A Pantzer Trio, Kenno and Welch, Charles and Mae Stanley, Emma Cottrell, Palmer, and Durrell, Grant and Pomphret, Mrs. and Edith Browning, and Frederick Colton, is announced. Manhattan Comic Opera co. 11-13. Katie Rooney 14-16. The Gay New Yorker 18-21. Edward Harrigan 21-23.—ITEM: On three consecutive nights, Sept. 23-25, the business reached the record point for a half week and trailed close to the full week's record. Henry Miller, Primrose and West, and De Wolf Hopper footed up about \$2,800, showing plainer than when they were in the season here.—Will Selbie, of this city, who is known in theatrical life as Will Walling, is now voice and his singing meets with the admiration of his audiences.

STAFFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): The Prisoner of Zenda 1 to a large house; excellent performance. Blue Jeans 2 to crowded house; performance good. Northern Lights 11.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (J. M. Hoyt, manager): Eight Bells to S. E. O. 2. Hi Henry's Minstrels to S. E. O. 6; over two hundred people turned away; performance excellent. Joe Ott 8. Northern Lights 12. Sunshine of Paradise Alley 15.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): Howard Gould, supported by a good co., presented The Prisoner of Zenda 1; a large audience enjoyed the performance. The Tarrytown Widow delighted a large audience. The Indian 4. A Romance of Con Hollow to big house 5. Nellie McHenry and an excellent co. in A Night in New York pleased a large audience 6. Joe Ott 7. James O'Neill 8.

NEW HAVEN.—OPERA HOUSE (A. Delavan, manager): The Walking Delegate 2 to a large audience. Edith Mayo Repertoire co. 4-9 to good business. Nellie McHenry 13 in A Night in New York.

NEW LONDON.—LYCEUM THEATRE (Mrs. W. Jackson, manager): Five Comedians opened for a week 4, giving meritorious performances to good business. The Walking Delegate 11. The Tarrytown Widow 13.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunell, manager): Frohman's Comedians in A Proper Caper Sept. 30 pleased a large and fashionable audience; performance first class. The Girl from Paris turned people away 1-2; performance excellent. The Walking Delegate 4, 5; fair performance to light business. My Wife's Step-Husband 6 delighted a large house. Denman Thompson 7. Yale Opera Fenitones 8, 9. Lewis Morrison 11. Cherry Pickers 15, 16. Colonel Ingersoll 19. James O'Neill 21. Joseph Jefferson 22. McFadden's How of Flats opened for three nights 4 to a topheavy house; performance good. The Rays 7-9. Montezuma of Mexico 11-13. Northern Lights 14-16. A Divorce Cure 18-20. The Span of Life 21-23.—ITEM: M. W. Hanley, with My Wife's Step-Husband, was greeted by many old friends and acquaintances 4.—E. J. Hansen, who will produce his new success, Montezuma of Mexico, 11-13, will be warmly greeted here, his home being in this city, and several box parties have been arranged for the opening night.

WONDERLAND (S. Z. Poll, manager): An Al co. headed by Florie West did a good business week of Sept. 27. Week of 4 Arthur Magill, S. H. Lake, E. A. Clark, Blanche Finkett, and Annie Ward presented The Dingley Tariff Baby. Lew Hawkins, Walton and Doyle, Clover Trio, Brandon and Regan, Reese Twin Brothers, Hef and Yost, and the Craig Trio. The house is packed nightly regardless of the weather.

ANSONIA.—OPERA HOUSE (J. L. Ungerter, manager): Nellie McHenry 7; excellent performance; large audience.—ITEM: There is a possibility of the Ansonia Hall co. remodeling the Opera House and making it an up to date theatre.

DERBY.—STERLING OPERA HOUSE (I. M. Hoyt, manager): Eight Bells Sept. 30; good house; per-

formance fair. Coon Hollow 4; poor business. Hi Henry's Minstrels 7. Thomas E. Shes 11-13.

SEYDOUR.—TINQUE OPERA HOUSE (J. L. Underger, manager): Whittier and Martin's co. 49 in repertoire opened week to fair business; co. good.

PITTSBURGH.—OPERA HOUSE (George E. Shaw, manager): Richard and Canfield Sept. 29 gave excellent performance to good business. Fitz and Webster in A Breezy Time 1 to S. R. O., giving satisfaction. The Myl of the Mill, a comic opera by Burton E. Levitt, with a local cast, 12, 13. Nellie McHenry 14. The Heartstone 22.

NEW BRITAIN.—BRYAN LUTHER (Gilbert and Lynch, managers): The Girl from Paris Sept. 29 and The Walking Delegate 1 to fair houses. Edwin Mayo in Pudd'nhead Wilson 2 was well supported and gave greatest satisfaction. Nellie McHenry 5 to poor house. Denman Thompson 8. Cherry Pickers 13.

ROCKVILLE.—HENRY THEATRE (Murphy and Wendrich, managers): Rhea in Camille Sept. 30 gave general satisfaction to fair house. OPERA HOUSE (J. H. Frenze and Co., managers): Nellie McHenry in A Night in New York 4 pleased a large audience. San Francisco Minstrels 11. Span of Life 14.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Joe Hans with a good co. in The Tarrytown Widow to a delighted audience 1. Pudd'nhead Wilson 5 by Edwin Mayo's excellent co. interested a large audience. Nellie McHenry 12. Cherry Pickers 14. Brooke's Marine Band 15. Sunshine of Paradise Alley 19. McDONOUGH THEATRE (J. C. Southmayd, manager): The Sages closed a week's engagement 2, playing to filled houses at each performance.

WILLIAMSBURG.—LOOMER OPERA HOUSE (John H. Gray, manager): Rhea in Camille 4, with excellent supporting co., pleased a fashionable audience. The Walking Delegate 7. Hi Henry's Minstrels 9. Joe Ott in The Star Gazer 11. The Span of Life 13. Julian Jordan's Opera, Lady Beas (local), under auspices W. R. C. 14, 15.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): Coon Hollow 8 to fair business; performance good. Henry's Comedy co. 4-9 to small business.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Rhea's Comedians ended a week of fair business 2, having given very good performance at popular prices. Counted into Court drew a large audience 4. Marie Dressler and John C. Rice met with a hearty reception. Balance of co. efficient. Pudd'nhead Wilson 6. The Walking Delegate 8. Tarrytown Widow 12. Joe Ott in The Star Gazer 14.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Coon Hollow 8 to fair business; performance good. Enid Mayo 11-13.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Kennedy's Players closed a week's engagement 2; business big. Side Tracked 4; fair house. Primrose and West turned hundreds away 5. U. T. C. 7; fair business. Kellar's 9. Corsey Payton 11-16. Wilton Lackaye 23. J. B. Mackie 25. BROADWAY THEATRE (Harry W. Senon, manager): Rice and Harton 4; packed house. Gus Hill's Novelties 7; opened well.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Al G. Field's Minstrels 1; excellent performance to crowded house; scenery and costumes elegant and specialties first class. The Last Stroke 9.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): Al G. Field's Minstrels Sept. 29, 30 were greeted by the largest audience of the season; Billy Van and Al. Field kept the house in good humor; co. and performance not up to the standard. Who's Your Friend was presented 2 by Robert Graham, assisted by a clever co., which included Charles Craig, Aidan Head, Freddie Huke, and Josephine Newman. Play and co. were well received by a fair audience. Mr. Graham is seen to better advantage in comic opera and musical comedy. Peters and Green co. 20-23. Murray and Mack 30.

ATLANTA.—GLOVER'S OPERA HOUSE (George H. Fields, manager): R. E. Graham in Who's Your Friend 2 to moderately large and delighted audience. Al G. Field's Minstrels 5.—ITEM: Signor Blitz, who has been resting here for a month, will start on his tour 4, opening at Dawson, Ga. He gives a very fine performance.

ROME.—MEVIN'S OPERA HOUSE (Jas. B. Nevin, manager): The Woodward Warren co. finished a week's engagement 2, pleasing crowded house at every performance. Robert E. Graham in Who's Your Friend 4. Al G. Field's Minstrels 9.

ALBANY.—SALE-DAVIS OPERA HOUSE (H. T. McIntosh, manager): Stark and Tolson's Comedians drew large houses Sept. 27-2. Al G. Field's Minstrels 4 to largest audience on record here; performance pleasing. Signor Blitz 7.

ATHENS.—OPERA HOUSE (H. J. Rowe, lessee and manager): Woodward Warren co. began a week's engagement 4, presenting A Practical Joke to large and pleased audience. Peters and Green 11. Ira in Ideal Canine co. 12, 13. Signor Blitz 14, 15. Cuban Gaiety Girls 16. Arnold Wolford 18-23.

GRIFFIN.—OLYMPIA THEATRE (L. Patterson, manager): Clint T. Ford co. opened our season 4 to a good audience, who seemed to enjoy the play; co. also played to good audience 5 and 6.

WAYCROSS.—JOHNSON OPERA HOUSE (F. R. Trent, manager): Al G. Field's Minstrels 2 to S. R. O.; receipts largest in history of house. Lillian Lewis 9 canceled.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barbyrd and Co., managers): On the Bowery 1 to topheavy house. Chuck Connors made a good impression. My Friend from India 2 to fair house; co. good. Hogan's Alley 3. The Gormans 4. Under the Red Robe 7. In Gay New York 9. A Reck for Your Money 11.—AUDITORIUM (A. B. Waterman, manager): Murray Comedy co. to fair business only Sept. 20-2. Harry Stanley, Ferguson Brothers, Mina Genelli, and Vivian Pattee are a few of the good people in the co. Ed F. Davis' U. T. C. 7-9.—ITEM: Will J. Black will go ahead of My Friend from India from St. Louis, replacing Harry Meyers.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Who is Who did a fair business Sept. 29. The Heart of Chicago satisfied a good audience 2.

JACKSONVILLE.—GRAND OPERA HOUSE (H. Ravenscroft, manager): U. T. C. Sept. 27; good business; poor performance. Calhoun Opera co. 30 to fair house; good satisfaction. On the Bowery 2 to fair business; good satisfaction.

CHESTER.—OPERA HOUSE (H. F. Wiebusch, manager): Anderson Comedy co. will open house fair week 13-18.—CHESTER THEATRE (W. H. Matlack, manager): Dark.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Grand concert by Sixth Regiment Band 1 to capacity of house. Calhoun Opera co. 12.

EAST ST. LOUIS.—MCCLANAHAN'S OPERA HOUSE (Frank McClanahan, manager): Sam Morris, a well-trained dog, a scintillating act, so well trained, and a fine lot of scenery made up Old Money Bags, which played two crowded houses Sept. 26. On the Bowery played two large houses 3. My Friend from India 10.

CLINTON.—RENNICK OPERA HOUSE (B. G. Renick, manager): Ed F. Davis' Minstrels to fair business Sept. 23; performance poor. Anderson Opera co. in Pirates of Penzance 4 to fair and pleased house.—ITEM: J. B. Arthur will open the new Opera House 11 with Drew's Comedians.

BELLEVILLE.—OPERA HOUSE (L. E. Tiemann, manager): Thomas W. Keene in Richard III. to a large and fashionable audience Sept. 27. Hogan's Alley to a large audience 3. Gilmore and Leonard Lillian Shirley, and the Lepage Sisters deserve mention.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heiny, manager): The Heart of Chicago 1 gave satisfaction to fair house. On the Bowery 5 to good business.

PARIS.—SHOAF'S NEW OPERA HOUSE (L. A. G. Schoaf, manager): Kelly and Mason in Who is Who had a good house 4; one of the best farce-comedies ever seen in this city. Our Step-Husband

7. The Pulse of New York 13. Fitz and Webster 16. The Brownies 18. Edwin Hostell 25-27.

HAATON.—THEATRE (William Foley, manager): Kelly and Mason in Who is Who 2; fine performance to fair business. Continuous vaudeville 13-18.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): On the Bowery Sept. 20; topheavy house. Anderson Opera co. 1, 2 to fair business. Ward and Vokes 13. A Milk White Flag 22.

MCLEANSBORO.—GRAND OPERA HOUSE (R. B. Stell, manager): Hoyt's Comedy co. 13-14.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): The Gormans in Mr. Beane from Boston Sept. 28 amused a fair audience. Never Again 29 was well attended; performance fine. U. T. C. 1 to good business. Calhoun Opera co. 2 in La Grande Duchesse and matinee Amorita, pleased good audience; performance good; chorus strong; costumes and scenery pretty. My Friend from India 4; fine performance to good business. Under the Red Robe 6.

FOUND CITY.—OPERA HOUSE (E. P. Easterday, manager): Ladies' Minstrels (local) to good house; performance satisfactory. Anderson Stock co. 18-21.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Drew's Comedians failed to appear 2. Anderson Opera co. 5. Hogan's Alley 4. My Friend from India 8. Ward and Vokes 14. Twelve Temptations 18.

JOLIET.—THEATRE (William H. Hubbizer, manager): Holden Comedy co. opened for a week 4 to a large house. Ward and Vokes 11. A Run for Your Money 18. At Gay Coney Island 23. Murray Comedy co. 25.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Billy Link's Vandevilles co. 23; big business and good satisfaction. Co. includes the Charters Sisters, Mabel Conner, O. K. Lewis, Master Piota, Kittle and Harry Pink and Charles Belmont. Dvorak Comedy co. 7-9. Ward and Vokes 10.

AURORA.—OPERA HOUSE (J. H. Plaid, manager): Boston Continuous Vandevilles co. Sept. 27; fair performance to paying business. The Gormans 9. Billy Link's Vandevilles co. 6, 7.

LITCHFIELD.—RHODES OPERA HOUSE (Frank Eager, manager): Our Step-Husband, booked for 4, not only failed to fill date, but gave no notice to Manager Eager. Advance agent for Taylor Opera co. was here 3 and booked for 7, but date was canceled 5 by Mr. Taylor, proprietor, who stated that dates made by that agent were not good. House will open 22 with A Breezy Time.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Durno, magician, made his first appearance before a home audience Sept. 30 and pleased a large house. Otis Skinner presented Prince Rudolph 4 to a pleased audience.

CENTRALIA.—HAMMER'S OPERA HOUSE (M. Hammer, manager): Our Step-Husband 5 to big business; performance excellent. Triple Bill co. 19-21.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): House, redecorated throughout, opened 5 with an excellent performance of his co.'s Matrimonial Business 29, a large audience. Hoyt's Comedy co. 11-16. A Breezy Time 27.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Anderson Opera co. Sept. 29, 30 to good business; fair satisfaction. Gorman Brothers 5; good house and reception. Davis' U. T. C. co. 6. Under the Red Robe 8. Murray Comedy co. 11-16. Boston Continuous Vandevilles 18-23. A Milk White Flag 26. Twelve Temptations 27. Ben Har Spectacular (local) 28-30.

ROCK ISLAND.—HARPER'S THEATRE (Charles Bluer, manager): Gorman Brothers in Mr. Beane from Boston 2 to a large house; specialties very good. Bartlett's Vandevilles Entertainers 3-9 opened to full house at popular prices; excellent satisfaction. Specialty of Bailey and May Dawson deserves mention. Ole Olson 10.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Never Again Sept. 22; opening attraction and good business. Thaler's Tyrolans 23; small house. Same co. 30, 1; good business. A Run for Your Money 18. Brownies 25.

ENGLEWOOD.—MAYNARD THEATRE (C. G. King, manager): Cinderella (local) 1, 2 for benefit Infant Nursery; good business. Walter C. Clark's Ben Hur 11-14.—ITEM: Manager King will have not announced opening attraction, but is receiving many applications for time. Many improvements are being made in the house. New carpets, entrance newly decorated, boxes redecorated, and stage thoroughly repaired are a few signs of the new regime.

OSHEO.—OPERA HOUSE (G. A. Truman, manager): Calhoun Opera co. 11.

MOBILE.—AUDITORIUM (R. H. Taylor, manager): Eunice Goodrich co. in Shyluck Rothschild 2 to good business; specialties included a veriscope.

ROCHELLE.—BAIN'S OPERA HOUSE (Otto Wettstein, Jr., manager): Holden Comedy co. Sept. 20-25 to packed houses. John E. Dvorak 30-2 opened to large audience in The Merchant of Venice. Mr. Dvorak works hard to please and succeeds; he is supported by a well balanced co. Sprague's Georgias 5. John Griffith 11-14. John Dillon 21.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): Boston Continuous Vandevilles co. 4-9 to fair business, giving satisfaction.

MONMOUTH.—PATTER OPERA HOUSE (Webster and Parley, managers): Never Again Sept. 30; well balanced co.; large house. The Gormans in Mr. Beane from Boston 1; good satisfaction and large house.—ITEM: Professor H. O. White, leader of the Opera House orchestra, has gone to Joliet, Ill., to take charge of the orchestra there.

INDIANA.

NEW ALBANY.—LYCERN THEATRE (E. T. Heverin, manager): Regular season is to last 4 weeks with Don Quixote, since that co. did not materialize, the opening will occur 8, 9 with the veriscope. Mahara's Minstrels 14.—ITEM: James L. Shallos, of this city, has secured a lease on the Bijou Theatre, Louisville, and will open it 12 as a continuous performance house.—Lawrence Griffith, last season with Griffith's Faust, has been engaged for a short season with the Moffett Stock co.—Yves Hamilton, of the Heart of Chicago, has sufficiently recovered to resume her place in that co.—In a recent letter from Allen Hampton, he reports business excellent with the Heart of Chicago.—New Albany Lodge of Elks, 270, will give a ladies' social session 25, which promises to be a society event.

W. L. GROVE.

LOGANSPOUT.—DOLAN'S OPERA HOUSE (William Dolan, manager): The Heart of Chicago, with magnificent scenery and wonderful mechanical effects, gave satisfaction to a good house Sept. 29. Dan Stuart's veriscope of the Corbett-Fitzsimmons fight to small houses 23-30. On the Bowery 6.—ITEM: Manager Mahoney, of the Lyceum Theatre, Memphis, Tenn., is here on a home visit.—Richard Lewis, lecturer with the veriscope co., adds much to that entertainment.—The management of Dolan's Theatre is as follows: William Dolan, manager; Edward Dolan, treasurer; Howard Stitt, programmer; William Steinhardt, musical director; Ben Glasco, stage-manager, and Claude Beber, electrician.

MARION.—WHITE THEATRE (E. L. Kinneman, manager): Kinneman-Martell Stock co. closed their week's engagement Sept. 25 to a packed house. The work of Silvia Bidwell and Lawrence Lee is especially good. In Gay New York 9. A Reck for Your Money 11.—ITEM: Edwin Travers' A Jolly Night to light business 29. Corbett-Fitzsimmons veriscope 1, 2 pleased large audience. A Paper City 4 to good business. Frances Hughes Concert co. under auspices of K. of P. 8. Ole Olson 9.—NEW GRAND OPERA HOUSE (Edmonson and Wilmore, managers): This beautiful little theatre will open 7 with the Canille d'Arville Opera co. in A Magic Kiss. A large advance sale is promised.

LAFAVETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): The Heart of Chicago Sept. 30; good house. Walker Whiteside 4. The Plints 7-9. Gorman Brothers 12.

GOSHEN.—THE IAWIS (Frank Irwin, manager): Mahara's Minstrels to crowded house Sept. 28; entertainment acceptable. Walker Whiteside in The Man in Black 1; house crowded and enthusiastic. Frederick Paulding shared the honors, and Lella Wolstan's support was a feature. Ole Olson 7.

PORTLAND.—AUDITORIUM (Lindwood and Andrews, managers): The Tornado closed the house Sept. 27 to S. R. O. Jessie Mae Hall in repertoire 28-2 produced the following to packed houses, giving satisfaction: Princess of Patcha, Barrel of

Money, Telegram, Little Miss Weatherford, and Home Sweet Home. The Gormans 15.

HAIDSON.—GRAND OPERA HOUSE (F. E. De Leste, manager): A Jolly Night 8. The Man in the Iron Mask 2.—ITEM: Manager De Leste has been ill for the past two weeks.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Side Tracked Oct. 20.

EVANSVILLE.—GRAND (Kirk Cobbs, manager): Marie Bell Opera co. 4-9. A Jolly Night 11.—PEOPLE'S (T. J. Graves, manager): Kelly and Mason in Who is Who drew a splendid house Sept. 3; it is an unusually bright show. Murray and Mack 10. Hogan's Alley 14.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Edwin Travers in A Jolly Night 1 to a large house; splendid performance; specialties good, particularly those of Charles Harrington.

TERRE HAUTE.—HARRISON PARK CASINO (Dickson, Gage, and Filbeck, managers): Hanson's New Superba gave excellent performance Sept. 29, 29 to large houses. Edwin Travers and his co. acceptably presented Forget Me Not and A Jolly Night 3 to good house.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): S. W. Brady's stock co. 7-9. Ole Olson 11. Holden Comedy co. 18-23. Our Step-Husband 25. Victor Herbert's Band 30.

RICHTON.—PHILLIPS' OPERA HOUSE (J. H. Dobbin, manager): Dan A. Stuart's veriscope 5, 6 to good business; films rather poor. Fitz and Webster 10.

UNION CITY.—UNION GRAND THEATRE (R. B. Turpin, manager): Veriscope 4 to crowded house.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): Lincoln J. Carter's Heart of Chicago Sept. 29 to big business; excellent production. A Jolly Night, with Edwin Travers, 2; fair business; performance greatly enjoyed. Ole Olson 14. Old Moneybags 25.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Edwin Travers in A Jolly Night Sept. 29 to fair house; performance good. Mahara's Minstrels 30 to a deservedly poor house.

KOKOMO.—OPERA HOUSE (H. E. Henderson, manager): White Crook 23. Edwin Travers in A Jolly Night played a large house 27.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Van Dyke and Eaton co. closed week's engagement 2 in repertoire to big business; best repertoire co. ever seen here.

ROCKVILLE.—ITEMS: Season will open at the Opera House 8 with Old Farmer Hopkins.—Carlie Hall will not open for several weeks on account of repairs.

NEW CASTLE.—ALCAZAR THEATRE (Ben Brown, manager): Van Dyke and Eaton co. opened 4 for one week to a jammed house. It is the strongest repertoire that ever played here and deserves the splendid patronage it is receiving.

FRANKLIN.—NEW OPERA HOUSE (W. J. Martin, resident manager): Walker Whiteside gave a splendid rendition of The Man in Black to a large house 2. Burns and Nina's Vandevilles 11. Ole Olson 19.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Monroe and Hart in The Gay Matinee Girl gave satisfaction to a large audience 2. A Paper City 4.

CRAWFORDSVILLE.—MUSIC HALL (Townley Thomas, manager): Walker Whiteside 5 to large business; one of the best cos. ever seen here. Hogan's Alley 9.

ELKHART.—BUCKLER OPERA HOUSE (David Carpenter, manager): Willie Collier in The Man from Mexico 2; excellent performance to a good house. Ole Olson 6; fair business.

BRAZIL.—MCGREGOR OPERA HOUSE (C. O. Shultz, manager): Edwin Travers and his competent co. delighted a fair audience 4 in A Jolly Night. Our Step-Husband 8. Old Farmer Hopkins 9. A Breezy Time 15. Irving French in A Jolly Affair 18-20. Ole Olson 23.—ITEM: The magnifico, claiming to show the Corbett-Fitzsimmons fight and booked for 5, proved a swindle, and Manager Shultz promptly canceled it.

SOUTH BEND.—GOOD'S OPERA HOUSE (J. B. Toms, manager): Columbian Comedy co. to packed house fair week, Sept. 27. Ole Olson to first-class house 5. A Broadway Girl 12. Evelyn Gordon 21-23.

LA PORTE.—HALL'S OPERA HOUSE (J. B. Currier, manager): Ole Olson, with James McAlpin as Ole, to crowded house 4. The Broadway Girl 12.

INDIAN TERRITORY.

MUSKOGEE.—TURNER OPERA HOUSE (N. K. G. Shepard, manager): Frank E. Long co. Sept. 27-2 to fair business considering hot weather; co. good.—ITEMS: During the week, W. Dwight Steadman, of co. was taken ill, and could not appear in three performances.—On Oct. 2, Mrs. Gray had a difficult operation performed, and two more of co. were taken ill during last act, but the whole co., with exception of Mrs. Gray, left for South McAlester 4. Mrs. Gray will be able to join co. last of the week.—Manager Shepard is making great preparations for the regular opening 15, 16 by W. S. Hart co.

IOWA.

KEOKUK.—OPERA HOUSE (D. R. Craig, manager): A large and fashionable audience attended the concert given Sept. 29 by Mrs. J. Fred Howell (Mlle. Jeanne Greta) and Mr. Felix Hughes, assisted by local talent. A splendidly sung and splendidly acted Mr. Beane from Boston was presented by the Gormans 20, while a half filled house witnessed the performance of Never Again 30.—CASINO (D. R. Craig, manager): Calhoun Opera co. 6. An amateur German dramatic co. from Davenport, Iowa, 7.—ITEMS: The receipts of the Howell concert were attached to satisfy the claim of a specious firm for money advanced the singer while she was studying music in that city. The judgment was secured against the lady's husband, who is a railroad ticket agent here, and acted as manager of the concert.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Never Again Sept. 30 to fair business; co. strong and evenly balanced, and headed by Walter Howe and Sarah Madern. The Gormans in Mr. Beane from Boston to deservedly light business 4. The Gorman Brothers themselves are farcures of more than average ability, but their support is away below par. Under the Red Robe 5; a splendid co., with the leading roles in the hands of William Morris and May Hampton. A large audience was thoroughly pleased. Calhoun Opera co. 7.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Miss Francis of Yale 8; splendid house; excellent satisfaction. Tennessee's Fardier drew well 11. Charles A. Gardner 12. Schiller Vandevilles 13-15 (return dates). Mathews and Bulger 19. Twelve Temptations 20. Howard's Pony and Dog Show 22-23.—ITEM: Manager John B. Henderson has returned from Excelsior Springs, Mo., much improved in health.

ELDORA.—WINNER OPERA HOUSE (J. C. Crockett, manager): Ole Olson 5 to S. R. O.; performance fair; the bryant race feature was a decided frost. St. Plunkard 30.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): Calhoun Opera co. 5; good house; excellent performance. Angell's Comedians 18.

DAVENPORT.—BURTS OPERA HOUSE (Chamberlin, Kindt and Co., managers): My Friend from India 1 enjoyed the patronage of a well packed house; play gave general satisfaction, though co. is not as strong as last season's. The Gormans presenting Mr. Beane from Boston 3 drew a fair audience and pleased. Under the Red Robe 4 to a fair and fashionable audience; co. well balanced and performance excellent. Xavier Scharwenka, the pianist, 5 to a small but appreciative house; encores numerous. Calhoun Opera co. 8. Miss Francis of Yale 9. Tennessee's Partner 10. Ole Olson 11.

SIOUX CITY.—GRAND OPERA HOUSE (O. B. Boall, manager): Clay Clement in A Southern Gentleman opened for two nights 4 to heavy business. Although Mr. Clement was at his best and received several curtain calls, A Southern Gentleman does not seem to please as well as The Southern Gentleman. The Carnival 4-9 is drawing hundreds of people to the city.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): My Friend from India to large business Sept. 29; giving satisfaction. Miss Francis of Yale 7.—GRAND OPERA HOUSE (William Foster, manager): Blie's Schiller Vandevilles 4-6 to good business; excellent satisfaction. Charles A. Gardner 7-9. Old Moneybags 11-13.—ITEM: Ed Millard, treasurer of the Foster and Grand Opera Houses, was married 29 to Faye Port, also of this city.

COUNCIL BLUFFS.—DOHANY THEATRE (George N. Bowen, manager): R. E. French co. Sept. 23, presenting The Fast Mail, The Tornado, A Quiet Family, The Iron Will, The Defaulter; splendid business and good performances. White Crook 3; fair performance. Twelve Temptations 11. Clay Clement 23. Ole Olson 25. Pulse of New York 28.—ITEM: Through a misunderstanding The White Crook co. was billed for 3, which was the French co.'s closing night. The situation looked serious, but it was finally arranged to put both shows on that evening, which proved beneficial to all concerned, as the result was S. R. O.

DUBUQUE.—GRAND OPERA HOUSE (William T. Beal, manager): Ole Olson, with Ben Hendricks in the title part, drew a good house Sept. 28; audience pleased.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Mackay Opera co. in Said Pasha Sept. 30 to fair house. Chase Lester Theatre co. opened for a week 5 to a packed house; co. good.

RED OAK.—EVANS THEATRE (Priessman and Clark, managers): A Tramp's Dream to good business Sept. 27-1; performances fair. M. E. Rice's A Night at the Circus 7. Beach and Bowers' Minstrels 13, 14. Ole Olson 23.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): M. E. Rice's co. in A Night at the Circus 2 to full house; performance best ever here.

BOONE.—PHIPPS OPERA HOUSE (Wiley, Phipps, and Kirby, managers): Sanger's Comedians Sept. 27-2 to fair houses.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Woodward Stock co. closed a week's engagement 2 to big business; excellent satisfaction. Ed F. Rush's White Crook 4. Ole Olson 26.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): McSorley's Twins Sept. 2 to good business. W. S. Hart 6-11 (fair week) to light business, owing to hot weather. A Tramp's Dream 15; performance poor. Beach and Bowers' Minstrels 16; co. and business fair. Regular season opened 22 with Louis James in Spartacus to large and pleased audience. White Crook co. failed to appear. Mackay Opera co. 6. Blie's Schiller Vandevilles 9. Tennessee's Partner 12. Ole Olson 15, 16.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Ed F. Rush's White Crook Sept. 29 to fair business. Charles A. Gardner 3. Tennessee's Partner 8. Al G. Field's Minstrels 15.

FORT DODGE.—FESSLER OPERA HOUSE (Rankin and Smith, managers): Season opened Sept. 14-16 with the R. E. French co. in L. J. Carter's Tornado, Defaulter, and Fast Mail. Warner Comedy co. 24.

MARSHALLTOWN.—ODON OPERA HOUSE (Eko O. Speers, manager): Uncle Josh Sprucey Sept. 22 to S. R. O. Beach and Bowers' Minstrels 24 to good business and satisfaction. The White Crook 30 to topheavy house. Some of the specialties were good, but production weak. Never Again 5. Schiller Vandevilles 7, 8.—SEMI THEATRE (W. H. Evans, manager): Dark.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): A Night at the Circus 1 to good business; performance poor. The Missouri Girl 4.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): Billy Link's Vandevilles co. Sept. 29 to good business; general satisfaction. Billy Link and the Charters Sisters are the features.—ITEM: The new theatre is a certainty. The Economic Life Insurance Co. will build at once a handsome modern playhouse, seating 1300. The insurance co. offered to build if the citizens would take \$50,000 life insurance in the co. This was promptly done, and the contracts have been let upon plans of Elliott D. Robbins, of Chicago. The house is to be completed in Jan., 1898, and will be known as the Economic Theatre. The plans call for a thoroughly practical playhouse, properly equipped for handling any attraction, and handsomely furnished, fitted, and decorated in 7,000. William McMillan, now with Davis Opera House, will be manager. The more fact the new house being on the ground floor will double local patronage.

IDaho.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): Corine in An American Beauty Sept. 29 to a large house at advanced prices; exceptionally fine co.; costumes and effects superb; audience delighted. This being the opening night of the season, the house was decorated for the occasion.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, owner and manager): Fogg's Ferry (local) Sept. 20; staged by Professor H. M. Hoffstadt; gave satisfaction to fair house. Eliason Dante co. 11-18.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Corbett-Fitzsimmons veriscope pictures opened Sept. 25 for a week, but owing to light patronage and a disagreement with Manager Crawford over the merits of the pictures, which resulted in a resort to legal measures, the show closed before the end of the week. R. E. French co. in Lincoln J. Carter's Fast Mail, Tornado, and Defaulter 7-9. Andrew Mack 11.—GRAND OPERA HOUSE (O. T. Crawford,



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light 1, 2; attendance large. Primrose and West's Minstrels attracted a fair house; performance best in several years. Kellar 4 to fair business; the great Blue Room trick was given and mystified everybody. Secord's Service 4 to fair business. The Bowery 14. Peck's Bad Boy 15, 16. Corns, Payton 18-23. Donnelly and Girard 25. For Fair Virginia 27.

ELIZABETH.—LYCEUM THEATRE (A. H. Simonds, manager): Drake's Military Band gave its weekly concert 1 to S. R. O.; a pleasing feature was the project of a large and representative audience. Herman Henson 29. Stan Theatre (Colonel W. M. Morton, manager): My Wife's Step-Husband drew a fair house; performance first-class. The Sages, hypnotists, 5-9; pleased and mystified well filled houses. Agnes Wallace-Villa 11. Spear Comedy co. 18-23.—ITEMS: The Sages after the performance at the Star Theatre 7 entertained the members of Court George W. Childs L. O. F. with a lecture on hypnotism, and incidentally performed some very interesting experiments. Howard C. Ripley, the correspondent of The Mirror at Providence, R. I., was a guest of your local representative 35.—The scale of prices at both the Star and Lyceum Theatres has been reduced to 25, 35, 50, and 75 cents, except on special occasions.—On account of the widespread success of the concert given by Drake's Military Band, it has been decided to continue them through Oct.

PLAINFIELD.—STILLMAN THEATRE (George Willey, manager): Oliver Bryon in Ups and Downs of Life played a large audience 1. Side Tracked 7; good business; performance satisfactory.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): Agnes Wallace-Villa in The World Against Her 13. Wyoming Hall 15.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Hi Henry's Minstrels 2 to crowded house; performance satisfactory.

PATERSON.—OPERA HOUSE (John J. Goetichina, manager): The Girl I Left Behind Me Sept. 27-29 to fair houses; co. good. Blue Jeans 1, 2 to good audiences; co. pleased. Secret Service 4 to crowded house; co. scenery and performance excellent. Northern Lights 5, 6, with Robert Neil and a competent co. Oliver Donat Byron 7-9.—EDEN THEATRE (H. E. Toovey, manager): A Gay New Yorker 2-2 to fair audiences; co. pleased. Ed Rogers and E. M. Ryan did good work. Jean Reynolds 4-9 in repertoire drew good business. O'Hooligan's Wedding 4-16.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Hi Henry's Minstrels 2 to S. R. O. Sept. 20. Confusion 2 (local). O'Brady's Election 6 to good business; performance poor. Peck's Bad Boy 7 to small but pleased audience.

NEW MEXICO.

ALBUQUERQUE.—GRANT'S OPERA HOUSE (L. A. McRae, manager): Paterson Stock co. in repertoire Sept. 27-2; excellent co.; good business.

NEW YORK.

ALBANY.—HARMONY THEATRE (Woodward and Voyer, managers): Madeline, or the Magic Kiss, was sung before a fair audience Sept. 30. The cast included Hilda Hollins, Helen Harrington, Frank Deehan, and Arthur Donaldson. The opera as sung by this co. is very pleasing. Richard Mansfield appeared in The Devil's Disciple 1 before the largest audience of the season. It was the first public performance of the drama and it ran smoothly. The co. was well drilled and the star and associates received several curtain calls. Mr. Mansfield was ably assisted by Beatrice Cameron, Miss Monk, Miss Briscoe, and others. Herbert Kealey, Edie Shannon, William J. LeMay, and others gave a delightful performance of A Coat of Many Colors 4 before a large audience. The Prisoner of Zenda 6, Wilton Lackaye in The Royal Secret 7.—LELAND OPERA HOUSE (C. H. Smith, manager): Gus Hill's All Feature Show filled the house Sept. 30-2. Co. consists of Carletta, contortionist; Walt and Ardella, musical specialty; Harry Thompson, character impersonator; Sheridan and Forrest, parody singers; Sato, juggler; Flatow and Dunn, comedy sketches; Jennie Yeomans; Master Lavender Richardson, mental wonder, and the Nevados acrobats. Susie Kirwin and the Wilbur Opera co. opened for a week 4 in Said Pasha. The opera was well sung, staged, and costumed. Specialties are given between acts and each performance is closed with living pictures. The week's repertoire includes Olivette, Queen's La Vie Handkerchief, Carmen, Madame Favart, Bohemian Girl, and Two Vagabonds. New York Day by Day 11-13. The White Slave 14-16.—ITEM: David Elmer, formerly of All Saints' choir in this city, is a member of The Prisoner of Zenda co.

SYRACUSE.—NEW WRITING OPERA HOUSE (M. Reis, lessee; John L. Kott, manager): The Geisha drew well Sept. 29, 30; co. fair. Madeline was moderately attended 1, 2; performance ordinary. Henry Miller in Heartsease played a large house 4, 8. A. A. Minstrels (local) gave a good performance to fair house 5. The Prisoner of Zenda 6, 7. For Fair Virginia 8, 9. City Semi-Centennial Celebration 11-16.—BASTABLE THEATRE (F. D. Hennessy, manager): Veriscope 7-9. J. E. Toole 11, 12. John Drew 13.—GRAND OPERA HOUSE (G. A. Edes, manager): New York Day by Day drew houses of good proportions 30-8, the week-end being at the top. The Knickerbocker's Alcece and La Rue, John and Estelle Willis, Burke Brothers, and M. S. Whallen were noteworthy. Black Patti 7-9. McGinty the Sport 11-13. McFadden's Row of Flats 14-16.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): William Jerome's Herald Square Comedians 4 in a Jay in New York; small business. With the exception of two or three specialties, performance was poor. Madeline 5; fair business; audience delighted; principally good and chorus unusually strong. The Girl from Frisco 16. Daniel Ryan 18-20.

LYONS.—MEMORIAL HALL (John Mills, manager): A Trip to Coontown 15. Katie Emmett 16. L. J. Carter's Fast Mail 30. New York Day by Day 25.

GLOVERSVILLE.—KARSON OPERA HOUSE (A. L. Covell, manager): A Boy Wanted, with Louis Martinetti, played a good sized audience Sept. 30. Pay Foster Extravaganza co. 2; fair business; co. not above average. O'Hooligan's Wedding 4 to a small and dissatisfied audience. The Knickerbocker's (return date) 5 to good business. McFadden's Row of Flats 7. Pay Train 13. Black Patti 14. Comedy of Toys (local) 15. Land of the Living 19. Joseph Hart 22.

ODGENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Town Topics played a fair audience 4; performance good and specialties first-class.—ITEM: Charles Roach has succeeded Sherman Wade in Town Topics.

PENN YAN.—SHEPARD OPERA HOUSE (C. H. Sison, manager): Madame Sans Gene 4.

YONKERS.—MUSIC HALL (W. J. Bright, manager): Waiters Comedy co. Sept. 2-2 to full house at every performance; audience more than pleased. The White Slave 8. Sunshine of Paradise Alley 11. My Wife's Step-Husband 15. John Drew 16.—ITEMS: Lisle Leigh, Alexander Gaden, E. Gordon Edwards, and Gilbert Ely, of the Waite co. made most favorable impressions. The orchestra, led by James H. Fulton, pleased every one. Mr. Waite was confined to his hotel two days owing to illness.

WATKINSVILLE.—CITY OPERA HOUSE (E. M. Gates, manager): Under the Red Robe Sept. 30 to well filled house. New York Day by Day 4; business light. Black Patti's Troubadours 12. J. E. Toole 13.

AUBURN.—BUTTS OPERA HOUSE (E. S. Newton, manager): The Strange Adventures of Miss Brown played a large audience 2. Madame Sans Gene drew a good house and gave great satisfaction 5; co. good. A Boy Wanted 16. O'Brady's Election 18. Veriscope 15, 16. O'Brady's Election 18.

SUNSHINE.—STONE OPERA HOUSE (J. P. E. Clark, manager): Isabelle Everson and Estelle Clayton in A Puritan Romance played a good house Sept. 30. Wilson Comedy co. opened for a week 4 to S. R. O.; excellent satisfaction. A Boy Wanted 11. Daniel Sully 12.

ELIZABETH.—LYCEUM THEATRE (M. Reis, lessee; W. Charles Smith, manager): Robert Downing in The Gladiator Sept. 30; fair house. Madame Sans Gene 2; two moderate houses. Madeline 4; good house. A Jay in New York 5; fair house. The Indian 6. Sousa's Band 7. The Knickerbocker's 8. A Boy Wanted 12. Chimnie Fadden 13.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): A Puritan Romance to good business Sept. 29. The

Strange Adventures of Miss Brown to good business 30. Veriscope of Corbett-Fitzsimmons fight to fair houses 4, 5. A Divorce Cure 13. John Drew 14. Seidl's Orchestra 16.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Daniel E. Ryan 4-6 in My Partner, Jim the Penman, and Nick of the Woods played fair houses; performances excellent and co. best ever here. The Land of the Living 11. Lillian Kennedy 14. The Streets of New York 16. A Trip to Coontown 18. Side Tracked 21.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Lillian Kennedy 9. Daniel Sully 11. The Girl from Frisco 13.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolf, manager): Heartsease, with Henry Miller in the lead, delighted large and fashionable audiences 5, 6. The general excellence of the co. was fully appreciated. The Prisoner of Zenda 8, 9 attracted fine houses. Never Again 14-16.—COOK OPERA HOUSE (S. S. Shubert, manager): Black Patti's Troubadours played large audiences 4-6. The troupe is worthy of commendation. The Indian 7-9. McFadden's Row of Flats 11-13. Chimnie Fadden 14-16.—ACADEMY OF MUSIC (Louis C. Cook, manager): The Land of the Living to excellent houses 4-9. Lillian Washburn was in the lead. Always on Time 11-13.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Donald Robertson and Brandon Douglas presented The Man in the Iron Mask; performance satisfactory; fair business. Robert Downing in The Gladiator to small house 2; performance good. Ferguson and Emerick in McNulty's Visit 4, 5 to small houses. The Strange Adventures of Miss Brown 6 was presented before a highly appreciative audience; fair business. It is a sparkling comedy interspersed with good specialties, and has been booked for a return date. Sousa's Band 9. Madame Sans Gene 12. Blaney's A Boy Wanted 16.—ACADEMY OF MUSIC (F. D. Leland, manager): Wilson's Comedy co. 11-17.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Herbert Kealey and Edie Shannon presented A Coat of Many Colors 5 before a large and appreciative audience. Entire co. entitled to special mention. Robie's Knickerbocker's 7-9-10 greeted by a large audience, who greatly enjoyed a clean and handsomely costumed burlesque. Kismet 13. The Pay Train 16. A Husband by Deputy 18. The Tarrytown Widow 19. J. E. Toole 21. When London Sleeps 23. Mora's, booked for 11-13, changed to later in the season.—TOWN HALL (Leonard and Douglas, managers): Daniel Sully in O'Brien the Contractor 4 to a large and demonstrative audience; co. better than ever. The Land of the Living 13. Flora Stanford 18-23.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Vitaphone 4; good satisfaction. Wilson Comedy co. 18-20.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Daniel E. Ryan co. Sept. 27-2; good business. A Boy Wanted Nov. 15. Annie Mitchell 18-20.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Waite Comedy co. 4-9 to big business; performances very satisfactory. The Sunshine of Paradise Alley 13. Hopkins' Trans-Oceanics 15. For Fair Virginia 22.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): The Geisha 7 filled the house and gave satisfaction. When London Sleeps 18.

GLENS FALLS.—OPERA HOUSE (F. P. Fryn, manager): O'Brien the Contractor 4 to good house; performance fair. The Girl from Frisco 5; fair house; performance bad.

TICONDEROGA.—UNION OPERA HOUSE (F. T. Lock, manager): Daniel Sully in O'Brien the Contractor 2 to good business. The Girl from Frisco 3; good business. The Sunshine of Paradise Alley 11. The Pay Train 19. J. E. Toole 25.

BALLSTON SPA.—SANDS OPERA HOUSE (William H. Quinn, manager): A Jay in New York Sept. 26 played a good audience. The Girl from Frisco 4. O'Hooligan's Wedding 9.

GLENS FALLS.—OPERA HOUSE (F. P. Fryn, manager): A Boy Wanted Sept. 28; performance fair; business good. Dan Sully 4. The Girl from Frisco 5. Odell Williams 8. A Trip to Coontown 9. Flora Stanford 11-16.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): O'Hooligan's Wedding 7. The Knickerbocker's 8.

PORT Jervis.—OPERA HOUSE (Jacob Kadle, manager): The Indian 5. Always on Time 15. Church Fair 16. Blue Jeans, booked for Sept. 25, changed route and will play here Feb. 1 instead.—ITEM: Billy Dorin, of Sun Brothers' Circus Annex, is home here for the winter.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): The Girl from Frisco 22.

JANESVILLE.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): Faust 1. The Spoons began a week's engagement 4, presenting The Galley Slave to a packed house; co. carry plenty of scenery, prompt plays well, and are becoming popular favorites. Me and Jack 14.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Madame Sans Gene 4; best house and performance of season. J. E. Toole 6. A Boy Wanted 8. Daniel E. Ryan 11-16.—ITEM: Marion Abbott came to Geneva a stranger, but her rendition of Madame Sans Gene won her a warm place in the hearts of our people; her acting was superb.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): A Bazaar (check Sept. 30); first-class performance to good business. Me and Jack, booked for Oct. 8, failed to appear. Fast Mail 13.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (C. and G. Proutie, managers): Atkinson's U. T. C. co. gave poor satisfaction to fair house 4. Jean Reynolds 11-16. Shore Acres 23. Henshaw and Ten Brock 27.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Me and Jack canceled. Madame Sans Gene 9. Lillian Kennedy 11. Girl from Frisco 13.

FULTON.—STEPHENS OPERA HOUSE (William C. Stephens, manager): Wilson Comedy co. Sept. 2-2 to big business, giving satisfaction. A Boy Wanted 5 to S. R. O.; performance excellent. A Divorce Cure 11.

CATSKILL.—NELIDA THEATRE (Kortz and Lampman, managers): Odell Williams 12.—OPERA HOUSE (J. F. Gaskard, manager): A Trip to Coontown 4; excellent performance to crowded house. A Trip to the Circus 21.

CONES.—CITY THEATRE (Williams and Powers, managers): The Secret Enemy, first production of Liebler and Miner's new play Sept. 30 to good business and pleased audience. A Trip to Coontown 5 to fair and pleased audience.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Osowski, manager): The Strange Adventures of Miss Brown had moderate house 5; fair performance. Sousa's Band 8. Madame Sans Gene 11.

FONDA.—OPERA HOUSE (I. A. Ross, Jr., manager): Me and Jack Sept. 23. Griswold Comedy co. 2-2 failed to appear. Dan McCarthy in The Dear Irish Home 2; performance first-class to S. R. O. Anna Clark Hanson co. 4-16. Goring Comedy co. 18-23.—ITEM: Anna Clark Hanson co., under the direction of J. J. Sheppard, released her 4-16. Several new things have been added, including Edison's searchlight.

HUDSON.—OPERA HOUSE: Pay Foster Extravaganza co. Sept. 30; business fair; specialties, costumes, and scenery good, but performance needs more rehearsals. The White Slave 12.

MIDDLETOWN.—CARINO THEATRE (H. W. Corey, manager): Always on Time 16. Money-Shea co. 18-23. The Cherry Pickers 25.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): The Pay Train 6 played a large audience; co. good and specialties received much applause. O'Brady's Election 14. A Trip to Coontown 22. Lillian Kennedy 29.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Under the Red Robe 1 highly pleased a large house. New York Day by Day 4; average house and performance. A Boy Wanted drew well and pleased fairly. Black Patti 11. Land of the Living 20. Fast Mail 25. Pudd'nhead Wilson 29.

OWEGO.—WILSON OPERA HOUSE (J. D. Hutchison, manager): Celebre's Mystics Sept. 3-2 to fair business 30, remainder light. The features were Lucier's specialties. Oppenheimer's Comedians 4-9 opened 4 to good business; performance excellent.

DAN SULLY 13. Greater New York 21.—ITEM: Oppenheimer's Comedians will remain here next week rehearsing a new repertoire.

MT. VERNON.—PEOPLE'S OPERA HOUSE (P. J. Ring, manager): Hi Henry's Minstrels to large house; fine performance. My Wife's Step-Husband 5.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): The Proper Caper was presented 1 and was enjoyed by a fair audience. Lyceum Theatre co. in The Prisoner of Zenda 4 delighted a large and appreciative audience. Blue Jeans 8. John Drew 11. The Sunshine of Paradise Alley 12. Hopkins' Trans-Oceanics 14. The Sages, hypnotists, 18-23. Robert G. Ingersoll 25. A Contented Woman 27. The Cherry Pickers 30.

ROUNDTOUT.—LISCOMB OPERA HOUSE (George G. Liscomb, manager): A Trip to Coontown Sept. 30; good house and one of the best shows of season; booked for return date. Peck's Bad Boy 2; good business and satisfaction. Money-Shea Comedy co. 11-16.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Electrician Sept. 30-2 drew large and pleased houses. Odell Williams 4-6 in The Alderman; co. good; business fair. Williams produced a curtain-raiser called The Judge's Woe, which made a good hit. McGill and Williams are the authors. Daniel Sully 7-9. Hopkins' Trans-Oceanics 11-13. Land of the Living 14-16.—RAND'S OPERA HOUSE (Gardner Rand, manager): Mr. and Mrs. Elmer Grandin in The Secret Enemy 1, 2; good co.; fair business. The Prisoner of Zenda 5; big house. Wilton Lackaye 8, 9. Minerva Dorr in Kismet 11, 12. Pudd'nhead Wilson 13, 14.

UTICA.—OPERA HOUSE (H. E. Day, manager): Lillian Kennedy in The Deacon's Daughter 1, 2 to great business. Daniel Frohman's co. in The Prisoner of Zenda 5 to a large and pleased audience. Seidl Orchestra 14. A Divorce Cure 15, 16.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): Besley and Thora, comedians, began a four nights' engagement 5, giving satisfaction.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): J. E. Toole in Gipsy German to good business. For Fair Virginia to a large house. McGinty the Sport 18. Side Tracked 22.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (Crawford and Pence, managers): Metaphor Stock co. to fair business 4-6; co. good; repertoire consists of The Banker's Daughter, Blue and Gray, A Celebrated Case, Wife for Wife, and Roedale. A Puritan Romance 13. Wilbur Opera co. 18-23.—METROPOLITAN OPERA HOUSE (George D. Meares, manager): Bertha Creighton Sept. 30 in Romeo and Juliet to fair business; audience pleased. Arnold Welles Players opened for a week 4 to fair business; co. clever; the repertoire is Over the Hills to the Fockeys, Bones and Glove, In Old Louisiana, Her One Mistake, Only an American Girl, A Man from Carolina, Joshua Simpkins 15. Woodward-Warren co. 18-23.

GOLDSBORO.—MESSENGER OPERA HOUSE (B. H. Griffin, manager): Bertha Creighton in Romeo and Juliet 2 to a large and pleased audience. Cuban Gaiety Girls 6. Joshua Simpkins 14.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Bertha Creighton 1 to fair business; Miss Creighton displayed much merit and was well supported by Duncan Prescott. The Last Stroke 6 to a small but enthusiastic house. Joshua Simpkins 12.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Who's Your Friend Sept. 28; good business; fine performance. Lillian Lewis and Bertha Creighton changed route owing to yellow fever scare. Manhattan Stock co. 7-9.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): James B. Mackie in Jack Horner 6; fair performance; attendance light.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Hoyt's Trip to Chinatown was presented Sept. 29 in a most satisfactory manner to a large audience. Mattie Lockette and Frank Lane were the only redeeming features; balance of co. hardly above the average. Adelaide and Leon Herrmann were enthusiastically received 2 by a large and pleased audience; co. excellent. Jule Walters in Side Tracked 4. South Before the War 6. The Haymaker (local) 8. John Griffith 11. Schubert Symphony Club 18. In Old Kentucky 15. Beach and Bowers' Minstrels 21.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Hoyt's Trip to Chinatown to good business Sept. 27; highly satisfactory performance. Francis S. Gordon, hypnotist, drew small audiences 28, 29. Finnigan's Fortunes by Railway Employees' Association to S. R. O. 30. Receipts \$550. The Herrmanns were greeted by a crowded house 1; performance first-class, the spectacular dances by Adelaide Herrmann being especially fine. Receipts exceeded \$300. South Before the War 8. John Griffith in Richard III. 7. Alha Haywood, impersonator, under auspices of the Grand Forks K. of P. lodge, 11. In Old Kentucky 13. Schubert Symphony Club, of Chicago, 18. Beach and Bowers' Minstrels 23.—ITEMS: The annual Free Street Fair was held Sept. 29 and drew the largest crowd ever in the city. Dr. Carver's diving horses and Professor Spafford's balloon ascension and parachute jump proved good drawing cards. The Railway Employees' Association is arranging to present Finnigan's Fortunes at Fargo and other neighboring cities.

JANESVILLE.—OPERA HOUSE (G. P. Wells, manager): A Trip to Chinatown Sept. 30. Frank Faur as Welland Strong was fine, and he was surrounded by bright and capable people, who kept the large audience greatly amused the entire evening. Martell's south Before the War 7.

BISMARCK.—ATHLETIC (J. D. Wakeman, manager): Hoyt's Trip to Chinatown 1 to crowded and enthusiastic house. South Before the War 8. John Griffith in Faust 13. Alha Haywood 15 under auspices of K. of P.—ITEM: The Trip to Chinatown co. attended the Fair during the forenoon, and in the evening after performance were entertained at supper at residence of General Hughes. Blanche Arkwright, the Willie Grove of the co., is a particular friend of Mr. Hughes' daughter-in-law.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): In Gay New York to fair business Sept. 28. The cast in some particulars not as strong as last season, but the general production was quite acceptable.—PARK THEATRE (Harry E. Feicht, manager): Vanity Fair Sept. 30-2 to S. R. O. at night performances. Specialties pleasing and the co. gave satisfaction. The Flints, hypnotists, to fair business 14.—MEMORIAL HALL (Soldiers' Home): Other People's Money to good business 29. The comedy, while interpreted by a fair cast, is full of prose and strained situations, but it seemed to please. J. W. WEDNER.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): In Gay New York Sept. 30-2. Frank Daniels has found a worthy successor to The Wizard of the Nile in The Idol's Eye 14. As Abel Can he has every chance to display his grotesque methods of raising a laugh. Hardly less pleasing than the star was Al. Whelan. Chorus large. Houses good.—PEOPLE'S THEATRE (C. W. Brady, manager): Murray and Mack in Finnigan's Courtship 30-2 to good business. Shannon of the Sixth opened 3 for four nights to big house. Mr. Kidder has greatly improved the piece since its first production here last season, and W. H. Power and co. give it a splendid staging.—ITEM: S. W. Brady has disposed of his interest in the Lyceum at Cleveland, thereby having more time to devote to his three houses and numerous road cos.

COLUMBUS.—GREAT SOUTHERN THEATRE (Lee M. Boda, manager): In Gay New York Sept. 30. The mysterious Mr. Bugle 1, 2 made a good impression; co. competent; business good. Two Little Vagrants to fair business 4-6. The parts were all interpreted in a careful manner by a good cast, and the piece seemed to please. Frank Daniels in The Idol's Eye 7-9. Miss Francis of Yale 11, 12. Isle of Chantage 14-16.—HUGH STREET THEATRE (All-Evening, manager): The Tornado Sept. 23; co. not up to the average; business good. Under the Dome by a good co. 4; scenic effects fine; business good. The Prodigious Father 7-9. Salter and Martin's U. T. C. 11-13. Walker Whiteside 14-16.—ITEMS: Fred Neddermeyer's new two step song "Belinda Scott" is achieving as much popularity as his "Hot Foot

Sue."—Ad Miller will manage the Southern this season, Lee Boda being general manager of the circuit.

AKRON.—ASSEMBLY THEATRE (W. G. Robinson, manager): Merry Widows Burlesque co. 1, 2; good co., but would be better if the language in certain lines were more refined; houses filled. Himelstein's ideals 4-6 in The Eagle's Nest, Storm Batten, and The Devil's Web; large audiences were pleased. Plays well staged. Chester DeVande is very good. Same co. 7-9. The Real Widow Brown 14. U. T. C. 16.—GRAND OPERA HOUSE (W. A. Robinson, manager): Robert Downing in The Gladiator 5. Othello 6; play well produced to medium, but appreciative audiences. De Wolf's U. T. C. 7-9. The Nancy Hanks 14. Christopher Jr. 15. Tornado 16.

CANTON.—THE GRAND (M. C. Barber, manager): Hennessy Leroye in Other People's Money 4 delighted a large audience. Tim Murphy 7. On the Bowery 9.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Creston Clarke 4 in The Last of His Race to full house. Hennessy Leroye 6 to fair business.

FREEMONT.—OPERA HOUSE (Heim and Haynes, managers): Tom Nawn in Shanty Town pleased a fair audience 1. Tim Murphy 11.

GALLON.—CITY OPERA HOUSE (S. E. Ribbet, manager): A Turkish Bath 1; business and performance fair. Veriscope 14.—MANAGER: OPERA HOUSE (Waldman and Rettig, managers): Salter and Martin's U. T. C. co. 8.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): James Mackie 15. Madame Sans Gene 22. The Strange Adventures of Miss Brown 25. Vanity Fair 27.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): A large and fashionable audience witnessed Christopher Jr., the opening performance of the season. 4. Enthusiasm and applause were created by the excellent performance. George Backus as Christopher Jr. was exceptionally good, while the balance of the co. was well balanced. Tim Murphy 9. Isle of Champagne 14. The Gormans 18. Other People's Money 21.—ITEM: The Christopher Jr. co. enjoyed a pleasant ride upon our beautiful bay, as guests of Frank Hubbard, of this city, who placed his steam yacht at their disposal.

BUCKEYS.—VOLTAIRE OPERA HOUSE (V. R. Chesnut, manager): A Turkish Bath Sept. 28; good business and satisfaction.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Fitz and Webster co. in A Breezy Time Sept. 30; moderate attendance; co. good. John G. McDowell gave general satisfaction. Thompson's veriscope 1, 2 to crowded houses. Dr. Waddle, of this city, received an ovation upon his appearance as lecturer. During the fall, booked for 8, canceled. James B. Mackie 16.

HAMILTON.—GLASS OPERA HOUSE (Connor and Smith, managers): The Girl from Paris 2 to a fair house; excellent performance.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, manager): A Breezy Time 6. Railroad Jack 12. Powers' Lecture 14.—ITEM: Business so far is much better than last season.

CARROLLTON.—GRAND OPERA HOUSE (R. P. Sterling, manager): Macaulay-Patton co. Sept. 27-2 drew the largest crowds that were ever in the house and gave the best satisfaction. Thanks are due the management for favors shown The Mirror correspondent.

CALDWELL.—OPERA HOUSE (Ryan and Friedman, managers): Railroad Jack Sept. 29; good business; performance ordinary.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): A Turkish Bath had a good audience 2; co. fair. The Tornado 5 to good business; splendid performance. Veriscope 14, 15. U. T. C. 16. The Gormans 19. Crystal Slipper 26.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (E. Hammond, manager): Railroad Jack Sept. 28; deservedly small house.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager and proprietor): A Turkish Bath Sept. 29 to fair audience; fair co.; poor show. Salter and Martin's U. T. C. co. 6.

CHILLICOTHE.—MANSON OPERA HOUSE (E. S. Robinson, manager): Thompson's veriscope of Corbett-Fitzsimmons fight Sept. 29, 30 pleased small but enthusiastic audiences. A Breezy Time 1; fair house and performance. James Young presented David Garrick to a large and fashionable audience 2; performance excellent. Railroad Jack 4 to top-heavy house; co. fair. Creston Clarke 8.

FINLAY.—MARTIN OPERA HOUSE (W. C. Marvin, manager): A Turkish Bath Sept. 28; fair business. James Young 6. Side Tracked 9. Tim Murphy 12. Hogan's Alley 16. The Gormans 21.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Samuel Waldman, manager): The Mysterious Mr. Bugle Sept. 28; good show to poor business. U. T. C. 2; good performance and house. In Atlantic City 4; fair business; every one pleased.

ELVIRA.—OPERA HOUSE (W. H. Park, manager): The Drummer Boy of Shiloh (local talent) under direction of Fred B. Wigle drew small houses Sept. 29, but gave satisfaction. Story of the Reformation (local) 7, 8.

GALLIPOLIS.—ARIEL OPERA HOUSE (T. S. Cowden, manager): James B. Mackie 12. In a Great City 18. Remenyi 20.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): The Real Widow Brown 4 pleased small audience. Side Tracked 8. Tim Murphy 13. Other People's Money 16.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): Aiden Benedict in Fabio Romani 5; light business; good satisfaction. L. J. Carter's Fast Mail 7.

XENIA.—CITY OPERA HOUSE (C. L. McClellan, manager): Martin's U. T. C. co. Sept. 30; good business; performance clever. Railroad Jack 5.

CALAM DOVER.—BIG FOUR OPERA HOUSE (Beiter and Cox, managers): Hennessy Leroye in Other People's Money 2; good house; performance first-class. Fast Mail 6. Tornado 13

Fitzsimmons veriscope; business good. The Girl from Paris 1 to 8. R. O.; audience pleased. Tim Murphy 5; business fair. Croston Clarke 7. Other People's Money 11. Salter and Martin's U. T. C. co. 15. Stuhad 20.

NEWCASTLETOWN.—CITY OPERA HOUSE (J. S. Loos, manager): Henry's Lorette in other People's Money 1 to 4; audience pleased; performance excellent. Macaulay-Patten co. opened 4 for week in The Minister's Son to fair business; co. good. Lincoln J. Carter's Tornado 12.

STEVENSVILLE.—CITY OPERA HOUSE (Charles Holton, manager): Spooner's Dramatic co. Sept. 22; good business and performance. The Fast Mail 4; fair house. Other People's Money 7. Edouard Boney 9. Book's Players 11-16.

KENT.—OPERA HOUSE (Davis and Livingston, managers): Mystic Midgets (local) 1, 2 gave excellent satisfaction to full house. A Turkey Bath will open regular season 7. Harrison J. Wolfe, book-keeper, failed to materialize. Ferguson and Emerick 14. Salter and Martin's U. T. C. 21.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OPERA HOUSE (Ed Overholser, manager): Season will open with Frank E. Long co. 18-21. The Widow Goldstein 20.

OREGON.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Nashville Students will open our season 6-8. ITEM: The stage of the Opera House has been remodeled and a new fly gallery put in.

ASTORIA.—FISHER'S OPERA HOUSE (L. E. Selig, manager): Dark. ITEM: Herr Arne Krog Jan-son, violinist, assisted by local talent, gave a concert Sept. 27 at Ford and Stokes' Hall. The affair was a success pecuniarily and was satisfactory to all present. The Nashville Students (colored) at the M. E. Church 28, 29 were enjoyed by large audiences.

PENNSYLVANIA.

HANNOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Cameron Clemens co. closed a fair week 2 with The White Rat to good house; co. gave splendid satisfaction, especially Cameron Clemens. Willard Lee, Katherine Cragg, and Mabel Paige, who made distinct hits. The management has mounted the piece liberally and the special scenery proved a strong drawing card. A Jay in New York 14.

SHENANDOAH.—THEATRE (John Hersker, manager): Veriscope of Corbett-Fitzsimmons fight drew large demonstration audiences 47. John J. Black in A Big Heart 9. ITEM: McDonald and Gibbons, two clever back and wing dancers, of Shenandoah, appeared here with the Cameron Clemens co. W. E. Tempest and Elijah Brayford have launched out the projectoscope business and gave their first performance at Gilberton 1. Shenandoah, our sister borough, contributes very largely to the local theatres, as do the several other neighboring towns. If it were not for this outside patronage it is doubtful if our two theatres could be run on a paying basis. The general business in this region is improving, and the box-office receipts are growing more cheerful.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): Corbett-Fitzsimmons fight drew 2000 tickets at matinee. The Sporting Craze drew light house and did not give satisfaction 4. Rice and Barton's co. pleased audience of fair size 5. Primrose and West's Minstrels attracted large house and gave satisfaction 6. Elmer E. Vance's Patent Applied For drew light house 7. Hopkins' Trans-Oceanic & Secret Service 9. Guss Hill's co. 11. Margaret Mather 12. A Big Heart 16. Cameron Clemens co. 16-23. ITEM: Manager B. Yecker mourns the loss of his son Benjamin J. Yecker, who died in Manchester, England, 1.

ELIZABETH.—PARK OPERA HOUSE (M. Reis, sole lessee and manager): Tom Nawn in Shanty Town Sept. 30; Mr. Nawn fully sustained his reputation as an English character comedian; attendance fair. Willie Collier in The Man from Mexico 1, supported by a capable co., to fair audience. Robert Downing in The Gladiator 4 created a favorable impression before a good house. Madeleine or the Magic Kiss 6; excellent entertainment; good business. Chimmie Fadden 11. ITEM: The Elmer E. Vance's Patent Applied For, property of De Wolf U. T. C. co. Sept. 30 to near business. Merry Widows Burlesque co. 44; good entertainment.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Madame Sans Gene Sept. 29 drew a fair but appreciative audience. The work of Marion Abbott in the title role was finished and artistic. June Agnott opened for a week 4; attendance large; opening production Libby Frison.

WASHINGTON.—CITY OPERA HOUSE (George B. White, and Co., managers): Merry Monarchs 4. Darkest America 7. Veriscope 8. 9. Corbett-Fitzsimmons fight 11-14. ITEM: The season here is to close soon, as the contract has been awarded for moving the Opera House within sixty days.

PUNKSUTAWNEE.—MANAGING STREET OPERA HOUSE (John Fish, manager): Russell's Comedians canceled 9. Kittle Lamont 16. Sporting Craze 20. ITEM: Manager John Fish has been ill with a serious case of typhoid fever. Robert Bell has temporary charge.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Co., lessees and managers): Madame Sans Gene Sept. 28; fair house; satisfactory performance. The Sporting Craze 2; fair house; laughable entertainment. Rice and Barton's co. 6. Secret Service 7.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): The opening attraction, A Gay New Yorker, 14.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, Jr., manager): Taylor's King's Fools co. in repertoire 7-9. Darkest America 19. Sporting Craze 29.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Fields and Hanson's Minstrels 7. Veriscope 10.

LANSDOWN.—OPERA HOUSE (John B. Brislin, manager): Side Tracked 8. John J. Black in A Big Heart 11.

CHESTER.—GRAND OPERA HOUSE (Thomas Har- groves, manager): Elroy's Stock co. Sept. 27-29 in The White Squadron. Forgiven, Land of the Mid- night Sun, Midnight Alarm, Fair Rebel, She, all to crowded houses: S. R. O. 27 and 28. Stowe's U. T. C. co. 9. Agnes Herndon 11-14. Margaret Mather 18. Under the Polar Star 19. Sousa's Band 21. ITEM: The attendance was the largest in four years, and week's receipts largest on record.

PITTSBURGH.—MUSIC HALL (C. C. King, manager): Corbett-Fitzsimmons veriscope 1-2 to good business; audience pleased. Fields and Hanson's Minstrels 13. Joe Murphy 20. Elroy Stock co. 25-30.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Misher, manager): Waite Comedy co. in repertoire 4-9 to exceedingly good business. Co. includes a number of first-class artists and deserves the patronage received. One of the features is Little Jeannine, who sings and dances most bewitchingly. ITEM: The mills and factories have all started up here and several new industries are under construction, which will put all idle labor to work and assure a good theatrical season.

NEW CASTLE.—OPERA HOUSE (M. Reis, manager): Tim Murphy in Old Innocence and Sir Henry Hypnotized drew a fair and pleased audience Sept. 20; performance deserved better patronage. Darkest America 27 and 28; good business. Book's Players opened for a week 4 in The Outcast to big business.

DU BOIS.—FULLER'S OPERA HOUSE (James A. Rensel, manager): Kittle Lamont co. opened our season 1, 2 to small house first night and as good as none the second; except three people co. was miserable, and disbanded here. ITEM: The new house is all that can be desired.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): The Isle of Champagne Sept. 29 pleased a large audience. The Prodigal Father 20 opened a good house. Robert Downing in The Gladiator 1 satisfied fair attendance. Faust 2. Donald Robertson and Brandon Douglas in The Man in the Iron Mask 5; medium business. McNulty's Visit 6. Strange Adventures of Miss Brown 7. Sousa's Band 8.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Modley, manager): Darkest America 5 to largest house of the season; performance good. Himmelsheim's Ideal 11-16. Corbett-Fitzsimmons fight 11-16. Corbett-Fitzsimmons fight 11-16. Corbett-Fitzsimmons fight 11-16.

WILLIAMSPORT.—LYCORN OPERA HOUSE (M. Reis, manager): Madame Sans Gene 1 to a large

and pleased audience. Sousa's Band 6 to a good and pleased audience.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): Agnes Herndon in repertoire 4-9, opening with La Belle Marie to S. R. O.; handsomely staged and capably acted. Welsh Prize Singers 12.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): McNulty's Visit 1 to excellent house; good satisfaction. The Isle of Champagne to small but appreciative audience 2. Robertson and Douglas in The Man in the Iron Mask to good and pleased house 4. Faust 5.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. P. Way, manager): The Mikado (local) Sept. 20-2; fair business and satisfaction. Wolford Dramatic co. opened 4 for a week to a jammed house; good show. W. T. Gaskill is particularly good. Hunting's Star Vaudeville co. 15. Sporting Craze 19. Dan Sully 20.

OHIO CITY.—OPERA HOUSE (C. M. Loomis, manager): Tim Murphy in Old Innocence Sept. 29 to large and pleased house. Remenyi concert 2 to crowded house; a musical treat. Faust 6. The Man in the Iron Mask 9. James Young 15.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Stowe's U. T. C. 2; fair business and performance. Cameron Clemens opened a week of repertoire 4 to good business.

MCKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): The Prodigal Father amused a large audience 2. Gonzalez Comic Opera co. in repertoire to good business 4-6.

GREENLAND.—GRAND OPERA HOUSE (D. J. Boyle, manager): Side Tracked 12.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Elmer E. Vance's co. in Patent Applied For 6 to good business; scenery fine; audience enthusiastic. Dr. Ceborne, hypnotist, 18-20. James B. Mackie 23.

CORRY.—WEEKS THEATRE (F. L. Weeks, manager): Paris Gaiety Girls Sept. 29, 30 to small business; co. stranded. A benefit under the auspices of the K. of P. was given to assist the co. 5, the baggage having been attached for board. The Man in the Iron Mask 2; fair business; excellent co. Russell's Comedians 12. Me and Jack 16. Eliza R. Spencer 18.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): The Isle of Champagne 2; excellent satisfaction and good business. Costumes and scenery extraordinarily fine; chorus large and strong. Richard Golden and Katherine Germain shared the honors. Payton Comedy co. opened 4 for a week to S. R. O., and are giving the best of satisfaction to big houses nightly. Veriscope 11. Blaney's The Electric Fan 15. ITEM: George Herman, one of the owners of The Isle of Champagne, made his co. a flying visit 2, returning to New York early the following week.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Katie Emmett gave a good performance of The Waifs of New York to large houses 4-6. ACADEMY OF MUSIC (John D. Misher, manager): Corbett-Fitzsimmons fight 4-9.

UNION CITY.—COOPER OPERA HOUSE (Thomas Cooper, manager): Season opened 1 with McNulty's Visit 1 to fair house; audience pleased. Russell's Comedians 21. Esther (local) 23.

SCRANTON.—THE LYCEUM (Reis and Burghunder, managers): Sousa's Band 4 to packed house, giving a fine concert. ACADEMY OF MUSIC (Jaham's Octonors 4-6 to good business.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): Merry Monarchs 5 to fair business; performance satisfactory.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Agnott-Clifton co. to poor business Sept. 27-2. Hopkins' Trans-Oceanic to fair business 4-6; co. excellent. Rice and Barton's co. 7 to good business; laughable production.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): The Sporting Craze 5; good co.; fair house. Rice and Barton's co. 6.

MINERSVILLE.—OPERA HOUSE (Potter and Keas, managers): The Sporting Craze opened the season Sept. 30; large and fairly pleased audience; co. not as strong as last year's. Emma De Castro is still the life of the co. The Clara Shuman Concert co. 20. George H. Adams' Comedy co. 29, 30.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Veriscope to good business 4. A Big Heart pleased fair audience 5. Sousa's Band captivated large and fashionable audience 6. Ceborne Mydian 7-9. The Sporting Craze 11. Side Tracked 16. Stowe's U. T. C. co. 21.

RIDGWAY.—OPERA HOUSE (Grant and Hyde, owners): Samuel Murphy, manager: Home minstrels 5 to large house. Darkest America Nov. 2.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Misher, manager): Payton Comedy co. Sept. 27-2 to pleased audiences and good business. Primrose and West's Minstrels to big business 7. Hunting's Vandeville Stars 9. Waite Comedy co. 11-14. Himmelsheim's Ideal 25-30. MOUNTAIN CITY. ITEM: The season here is to close soon, as the contract has been awarded for moving the Opera House within sixty days.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, manager): Veriscope 4 to good houses. The Sporting Craze 20.

HAZLETON.—GRAND OPERA HOUSE (G. W. Ham- mersley, manager): Woods Sisters Burlesque opened for three nights to good business 7.

GREENVILLE.—LAIRD'S OPERA HOUSE (J. S. Laird, manager): Regular season opened with Vogel's Darkest America to S. R. O.; 4; performance fair. Edouard Remenyi, assisted by Louise M. Brown and William Sorriet, under the auspices of the Literary Society of Third College, gave a high-class concert to a large and pleased audience 4. Russell's Comedians 14 canceled. Tornado 23.

KANE.—LYCEUM THEATRE (M. Reis, manager): Russell's Comedians 11 canceled.

LEWISTOWN.—TEMPLE OPERA HOUSE (W. C. Dwyer, manager): Sporting Craze, due 7, failed to materialize. Brooke's Marine Band 13.

NEADVILLE.—ACADEMY OF MUSIC (E. A. Hemp- stead, manager): Remenyi 4; big business. Faust 8.

SHARON.—CAMBER OPERA HOUSE (P. F. Davis, manager): Harrison J. Wolfe 35 canceled; will appear later in season.

ROCHESTER.—OPERA HOUSE (C. A. Vandervell, manager): Croston Clarke 5; fair business; finest performance of season. Darkest America 6; large audience; performance good. Donald Robertson and Brandon Douglas 12. Wilson Theatre co. 18-23.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Kirmess (local) 3; fair house. Donald Robertson and Brandon Douglas, supported by a good co., presented The Man in the Iron Mask 6 to small but pleased audience; play strong and stars did excellent work. Madame Sans Gene 13. A Boy Wanted 18. Russell's Comedians 21. Darkest America 27.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Boston Ideal 4; crowded house; good performance. Sousa's Band 7.

TARENTUM.—ALHAMBRA THEATRE (George E. Holmes, manager): Taylor's Kings Fools Sept. 27-2 to good business; co. good. Veriscope of Corbett-Fitzsimmons fight to good business 4. A Turkish Bath 20.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): Katherine Rober co. closed a very successful week 2. The Girl I Left Behind Me to a good house; giving satisfaction. Corbett-Fitzsimmons fight completely captured a packed house; Marie Dressler and John C. Rice, with Maud Ruth, Billy Clifford, and others, provided fun and music of the most pleasing kind. Henshaw and Ten Brock 20. Fridilla (local) 21. Cotton King 22. The Sunshine of Paradise Alley 25.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Agnes Wallace Villa in The World Against Her pleased a large house 4. The Sunshine of Paradise Alley 21.

PAWTUCKET.—OPERA HOUSE (A. A. Spitz, manager): Devene's Vandeville co. 2 to a good business. The Jaxons, hypnotists, 4-6 drew large attendance; performance satisfactory. A Florida Enchantment 11-13. Professor Barrett, spiritualist, 10.

RIVERPORT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Fitz and Webster in A Breezy Time to large audience Sept. 30; best satisfaction. Mile. Rhoe 7.

WOONSOCKET.—OPERA HOUSE (George C. Swantz, manager): Alma Chester opened for one week in repertoire 4 to S. R. O. with Wife for Wife, 5 and 6

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to fair houses. Span of Life 12. Chauncey Olcott 14. For Fair Virginia 18. Henshaw and Ten Brock 23. The Sunshine of Paradise Alley 25.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): R. E. Graham in Who's Your Friend greatly pleased an audience of good proportions Sept. 30; both star and play are winning so many friends through this section that Manager Williams has decided to play return dates in January. The Last Stroke 7. Eugene Blair 11, 12. It is about settled that Field's Minstrels, who were quarantined from playing here last month, will fill their engagement in December.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): R. E. Graham and co. in Who's Your Friend Sept. 30; first-class performance; fair business.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (H. J. Mowrey, manager): Old Maid's Convention (local) 20; good performance to good house. Giffen-Neill Stock co. 11, 12. Francis Jones 15. Beach and Bowers' Minstrels 18. Elsie De Tourney and Edwin Lawrence 27, 28. Goss House (K. F. Crowl, manager): House opened 4-9 with Kirk's Comedy co.; fair entertainment to small opening house. ITEM: Manager Mowrey will go to Sioux City, Iowa, this week to confer with A. B. Brall, manager of the Grand Opera House, regarding the establishment of a circuit from Sioux City to Fargo, N. D.

TENNESSEE.

NASHVILLE.—VENEDOME (Thomas J. Boyle, manager): Bonnie Scotland 4, opened this house to fair business; co. good. Darkest Russia 4. Thomas W. Keene 7, 9. Eugene's Alley 11-13. Marie Bell Opera co. 15-16. New Masonic Theatre (W. A. Scheetz, business manager): Kelly and Mason 4-6. GRAND OPERA HOUSE (Thomas J. Boyle, manager): Dark. ITEM: The attendance at the centennial is very large and week of 4 promises to be a record breaker. The Bollestedt and Ballenberg Band returned 4 and are playing to large and delighted audiences.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Tachfeldt, lessees and managers): Holmes and Wolford co. 4-7. Hogan's Alley 8.

COLUMBIA.—GRAND OPERA HOUSE (James Y. Helm, manager): Thomas W. Keene 11.

KNOXVILLE.—STATE'S THEATRE (Fritz Staub, manager): James B. Mackie 5. The Girl from Paris 8. Manhattan Stock co. 11, 16.

TEXAS.

WACO.—THE GRAND (Weis and Solomon, managers): The Heart of Chicago 5. ITEM: Owing to the yellow fever scare at New Orleans bookings will be rearranged to some extent. Many co. booked to appear here this month will have to arrange for dates later in the season.

W. V. LYONS.

SMITHVILLE.—MANEY OPERA HOUSE (D. E. Colp, manager): Heart of Chicago will open house 13. ITEM: Manager Colp has secured a large number of good attractions for the season, and has had some good work done on stage and house in general.

BELOIT.—GRAND OPERA HOUSE (A. J. Embree, manager): J. C. Taylor in The Ranch King Sept. 27. The Player 28, and Cula 29; performances good; business poor. Heart of Chicago 6. Smith Sisters 16.

DALLAS.—OPERA HOUSE (George Arney, manager): Columbia Opera co. 4-9.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Professor B. Laska in Hypnotism Up to Date amused large audiences Sept. 27-30. Lincoln J. Carter's The Heart of Chicago 1, 2 to well filled houses; co. above the average; scenic effects realistic.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): Season opened with Lincoln J. Carter's Heart of Chicago Sept. 28 to good business, despite several local attractions. Widow Goldstein 31. Al G. Field's Minstrels 28.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Otto H. Krauss co. Sept. 27-2. Opening night played to largest audience ever in house.

TEXARKANA.—GRAND OPERA HOUSE (Hardin Bros., managers): Yale's Devil's Auction to good business Sept. 28. ITEM: Owing to quarantine house will be dark 11-13.

CLARKSVILLE.—THRILLING OPERA HOUSE (Chas. Gaines, manager): Robert J. Burdette opened our season to packed house 5; audience pleased. Hagan's Happy Hours co. 25.

GAINESVILLE.—OPERA HOUSE (John Hulce, manager): Season opened with Heart of Chicago Sept. 28; excellent performance; business good. Smith Sisters 4.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Yale's Devil's Auction 1 to the capacity; co. strong; performance first-class.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): Devil's Auction 11. ITEM: Humanity, booked for 1, canceled on account of quarantine.

EL PASO.—MYAN'S OPERA HOUSE (H. Godwin Mitchell, manager): Italian Opera co. 6, 7.

TEMPLE.—BLIGHT OPERA HOUSE (T. J. Darling and Co., managers): Acme Comedy co. Sept. 26-2 in Ranch King, Cuba, and The Players; capable co., giving satisfaction. Lincoln J. Carter's Heart of Chicago 7 to large and pleased audience.

UTAH.

SALT LAKE CITY.—THE NEW GRAND THEATRE H. F. McGarvie, manager: Stock co. Sept. 27-29 presented A Social Highwayman to good business. David Murray in the leading role made a much better impression than in the opening week. The co. is a well balanced one and contains some sterling artists. ITEM: Veriscope of Corbett-Fitzsimmons fight did poor business 2-2; prices too high and interest of general public lacking. LYCEUM THEATRE (Frank Maltess, manager): A local co. presented Electric Spark 27-2 to good business. Ruby Pike, a prominent amateur, scored a hit. ITEM: The Mormon Tabernacle Choir are preparing to go to the Paris Exposition.

VERMONT.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Nellie McHenry in A Night in New York Sept. 29, 30; good business; play ordinary; support fair. Shore Acres 5 delighted a fair house.

BELLOWS FALLS.—OPERA HOUSE: Haley and Whitney's San Francisco Minstrels 4 to fair house; good performance. Shore Acres 6 to fair business, giving satisfaction.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Shore Acres 12. My Friend from India 22. Gorton's Minstrels 29.

ST. JOHNSBURY.—STANLEY OPERA HOUSE (C. A. Chase, lessee): Warren Combs in Damon and Pythias 6; co. good; business fair. HOWE OPERA HOUSE (C. M. Howe, manager): Shore Acres 9. ITEM: H. Doyle has leased the Howe Opera House and will take possession the last of next month.

BURLINGTON.—HOWARD OPERA HOUSE (W. E. Walker, manager): Mora Sept. 27-2, with one of the strongest repertoire co. we have ever had, packed the house at every performance; attendance over 100 for the week. Zephra 7-9 (local). Shore Acres 13. James J. Corbett 19. Pay Train 21. James O'Neill 23.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Manhattan Stock co. in repertoire gave excellent performances to good business Sept. 30-2. Folk Miller, assisted by Oscar Sisson and Esther Wallace, to S. R. O. 4. The trio succeeded in keeping the audience in a continual laugh. The Last Stroke by a capable co. before an audience of good proportions 5. The Three-Star Comedy co. gave its opening performance 6 to S. R. O.; cast evenly balanced and performance received with applause. A Puritan Romance 11. A Black Sheep 12. Secret Service 15 16.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): Side Tracked Sept. 18 to large audience; poor performance. Clara Van Tassel in The Little Officer opened 4 for a week to S. R. O.; co. good. The work of Miss Van Tassel, S. Ward Marion, and Mr. Hanson deserves special mention. Fabio Romani 10.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Folk Miller pleased a fair audience 7.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): The Last Stroke 4; good business; performance satisfactory. Folk Miller 5; fair business. Joshua Simpkins 8. Skillman 11. A Puritan Romance 12.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Little Jack Horner 8. ITEM: A horse attached to a buggy in which Manager Beckner was seated ran away, throwing the occupant out. Mr. Beckner had his arm broken and sustained other painful though not serious injuries.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Leterman, manager): Side Tracked Sept. 23 to a large house; performance satisfactory. Bertha Creighton 28 in Romeo and Juliet to a pleased audience. Clivette, magician, 30 to fair house. Thomas D. Van Osten's Three-Star Comedy co. 4, 5, to good crowds. Folk Miller 9. Clara Van Tassel 11-16.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): R. E. Graham in Who's Your Friend Sept. 25; business fair; performance excellent. Bertha Creighton in Romeo and Juliet 2; business fair; performance good. Queen Esther (local) 4; business good; performance fair. Cuban Gaiety Girls, booked for 5 did not appear. Bertha Creighton (return date) 7.

WASHINGTON.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): Dark. LIGHTHOUSE THEATRE (J. G. McNamara, manager): Sommer's Family in specialties 25; business fair.

SPOKANE.—AUDITORIUM (Hurry C. Hayward, manager): Benefit to Press Association 1 was largely attended. The Hoosier Doctor 4, 5. The Dazzler 1, 2. A Trip to Chintown 14, 15.

WEST VIRGINIA.

FAIRMONT.—OPERA HOUSE (Ed E. Meredith, manager): Franklin's Gaiety Girls 8. A Wild Goose Chase 12. Taylor's King's Fools 22, 23. The Strange Adventures of Miss Brown 28. ITEM: A Wild Goose Chase will open its season here and everything points to a successful year. Manager George S. Mortimer says the bookings are excellent. Grant Shortell, of this place, will go with Buffalo Bill next season. J. M. Wall, well known here, is managing Leon W. Washburn's Minstrels. The contracts were let this week for a \$100,000 opera house and business block in the centre of the city, and work will begin at once. Ed E. Meredith will manage the new house and will look with enthusiasm and Wheeling, giving attractions the opportunity of breaking the long jump. Marie Beaupre, the Paris Girl with the Broadway Burlesques, was a guest of her brother, Steve Hill, 30, when that co. appeared here. Henri De Lussan had date here 1, but canceled.

WHEELING.—OPERA HOUSE (F. Riester, manager): Tim Murphy 1 in Old Innocence drew fair business. Croston Clarke 5, 6 in The Land of His Back fair business. Great Train Robbery 13. Madame Sans Gene 21. GRAND OPERA HOUSE (Charles A. Feinler, manager): Always on Time Sept. 30-2; good business. Prodigal Father 4-6; filled house and pleased. Gonzalez Opera co. 11-16.

HUNTINGTON.—DAVIS THEATRE (W. D. Keister, manager): Corbett-Fitzsimmons veriscope 5; good business. Croston Clarke 9.

CHARLESTON.—BIRLEW OPERA HOUSE (N. S. Burlew, manager): Veriscope of Corbett-Fitzsimmons fight to fair business 4. J. E. Mackie 11. Folk Miller 15. In Gay Paris 15. In a Big City 16.

MORGANTOWN.—OPERA HOUSE (M. J. Sonneborn, manager): James Young Sept. 24 in Merchant of Venice to big business; splendid satisfaction.

WISCONSIN.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): St. Plunkard to good house 4. Ferris Comedians opened for five nights 5. ITEM: The first Tuesday in each month has been set aside here as Market Day, and a big crowd is attracted. Cos. booking on that day will be fortunate

business Sept. 30. Ole Olson to good business; co. not satisfactory. Sherman and Morrissey 5, 6. J. C. Lewis in St. Plunkard 8, 9.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): Under the direction of Captain Charles Eddy a number of well-known society people appeared 4 in *The Paradis*, an entertainment consisting of songs, dances, tableaux, etc.; performance highly creditable, and it is to be hoped that a large sum will be netted for the Samaritan Hospital, in aid of which institution it was given.—**QUEEN'S THEATRE** (Sparrow and Jacobs, managers): Judging from the large house which greeted it 4, *Wang* has lost none of its popularity. The cast contains quite a number of old favorites. Mr. Burrows, Frank Casey, and Marie Singer have all been seen here in this opera before. Laura Deemes gave a charming rendition of Prince Mataya and looked very pretty. Dan Packard was good as Wang, but he is hardly fitted for the part physically. The scenery and costumes were good. James J. Corbett 11-16.—**THEATRE FRANCAIS** (W. E. Phillips, manager): The stock co. produced *L'Amazone* to good business 4 and did their usual good work. Drew Morton did a clever piece of character work. Harrington Reynolds and Lucille La Verne did well in the leading roles. This is Miss La Verne's last week with the co. She has done excellent and artistic work during her stay here and her departure will be regretted by many. The new leading lady, Florence Roberts, opens 11 in *Carmen*. De Besseli, the clay modeler, Monsieur Judge, acrobat, and Nellie Burt, soufrette, are the chief features of a good vaudeville bill.—**IREMS**: There are rumors that a new theatre is to be built shortly at the West End.—Paul Cazenave scored a hit as Don Cesar de Bazan, which he played at the Queen's Sept. 30.—Excellent work was also done by Marie Curtis.

TORONTO.—GRAND OPERA HOUSE (O. B. Shepard, manager): Captain Impudence by Mr. and Mrs. Edwin Milton Royle (Selena Fetter) 4 to an excellent house; support good. Mamie Dupont was delightful. Lillian Daly charming. Thaddeus Shine gave one of the most perfect negro personations ever seen here. Mrs. Royle was presented with a handsome bouquet by the members of the Wanderers' Bicycle Club, who attended in a body. The Prisoner of Zenda 11-13. Julia Arthur in *A Lady of Quality* 14-16.—**PRINCE OF THEATRE** (O. B. Shepard, manager): The Cummings Stock co. are presenting *Our Boys* 4 to good business. Ralph E. Cummings deserves praise for his admirable acting. Helen Byron repeated her success of the previous week, and was ably assisted by Grace Griswold. The Golden Giant 11-16.—**TORONTO OPERA HOUSE** (Ambrose J. Small, manager): When London Sleeps to crowded houses 4, 9. Wang 11-16.—**MASSIE MUSIC HALL** (L. E. Snickling, manager): A band concert 4 was poorly attended.—**ITEM**: The Bijou is dark on account of the recent fire. It will reopen 11 with Hope Booth and a strong co.

WINNIPEG.—NEW WINNIPEG OPERA HOUSE (C. P. Walker, manager): Leon and Adelaide Herrmann to the capacity of the house Sept. 20, 30. Madame Herrmann's dancing received many recalls. Martell's South Before the War appeared to crowded houses 1, 2, audiences delighted. John Griffith in *Faust*, 7, and *Forest-Mo* to good business. This is the farewell week of Miss Mills and her co. A benefit will be given Miss Mills 8. She has made many friends here. The vaudeville includes Lew Randall, dancer; Gussie Nelson, comedienne, and Albert Denier and Agnes Earl. Mr. Denier is an old favorite here, having been a member of the J. H. Gilmore Stock co. which held the boards of the Museum here ten years ago.

OTTAWA.—RUSSELL THEATRE (W. A. Drowne, manager): Minerva Dorr in *Kismet* 15, 16.—**GRAND OPERA HOUSE** (Joseph Frank, local manager): Paul Cazenave 44 in *The Three Guardsmen* and Don Cesar de Bazan; excellent performances; large audiences. Town Topics 7.—**GRAND MUSIC HALL** (Charles Haystack, manager): Josie Mills co. 4 in *Faust*, 7, and *Forest-Mo* to good business. This is the farewell week of Miss Mills and her co. A benefit will be given Miss Mills 8. She has made many friends here. The vaudeville includes Lew Randall, dancer; Gussie Nelson, comedienne, and Albert Denier and Agnes Earl. Mr. Denier is an old favorite here, having been a member of the J. H. Gilmore Stock co. which held the boards of the Museum here ten years ago.

BRANTFORD.—STRATFORD'S OPERA HOUSE (James Tuttle, manager): Brownies Sept. 25. A Divorce Cure 1; fair and pleased audience. A Baggage Check 5 to large and enthusiastic audience. Finigan's Fortunes 9.

BERLIN.—OPERA HOUSE (George O. Philip, manager): A. H. Kennedy in *The New Wing* gave a good performance Sept. 30 to a large audience. Cinematograph of Jubilee Procession was shown to large and appreciative houses 1, 2. George Almonte in *Finigan's Fortunes* before a small audience 5. A Baggage Check 6.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): The Brownies Sept. 29. Veriscope of Corbett-Fitzsimmons fight 4 to fair house.—**NEW GRAND OPERA HOUSE** (G. T. Claris, manager): *The New Wing* 1; attendance small and co. slighted the performance. Margaret May in *A Divorce Cure* 4 pleased light house.

QUELPH.—ROYAL OPERA HOUSE (Frank Murphy, manager): A Divorce Cure 4. The Geisha 15.—**HAYMARKET THEATRE**: Finigan's Fortune 4 to fair house.

QUEBEC.—ACADEMY OF MUSIC (A. Charlebois, proprietor): Dark.—**THEATRE ROYAL** (Joseph Bonheur, manager): Professor Carpenter, hypnotist, opened season 3 to a big house.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): The Brownies Sept. 30. Veriscope of Corbett-Fitzsimmons fight 1, 2 to good business. A Baggage Check 11.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Florence Corbin, assisted by local talent, presented *The Soldier's Honor* to fair audience Sept. 30. Marie Harrison in concert 1 to a big audience. Bennett and Moulton co. opened in *Darkest Russia* to a full house 4; co. well balanced and splendidly costumed; excellent performance.

BELLEVILLE.—CARMAN OPERA HOUSE (Charles P. McKay, manager): Guy Brothers' Minstrels 5 to good business. Paul Cazenave 9.

ST. CATHARINES.—GRAND OPERA HOUSE (T. Laker, manager): Mr. and Mrs. Edwin Milton Royle (Selena Fetter) in *Captain Impudence* delighted fair audience Sept. 30. A Baggage Check 4 gave poor satisfaction to large house. The Geisha 8. Veriscope 9.

YARMOUTH.—MUSIC HALL (J. D. Medcalf, lessee): House dark.—**ITEM**: The new theatre will open in January. Mr. Grantham is sparing no effort to make the house a credit to the town. The scenery will be the finest in the province. The seating capacity of the theatre will be about 500.

BROCKVILLE.—GRAND OPERA HOUSE (F. I. Bitchie, manager): Guy Brothers' Minstrels gave a fair performance to a good house Sept. 29. Paul Cazenave 7. Warren Condon 11-13.

WOODSTOCK.—OPERA HOUSE (Walter Todten, manager): Dan Stuart's veriscope of Corbett-Fitzsimmons fight pleased a fair house. The Geisha 11.

KINGSTON.—GRAND OPERA HOUSE (A. Lester, manager): Guy Brothers' Minstrels gave a good performance to a crowded house Sept. 29. Paul Cazenave 8.

LINDSAY.—ACADEMY OF MUSIC (Fred Burk, manager): The Next Congressman, booked to open season Sept. 16, failed to appear. Magniscope of Queen's Jubilee 5, 6 to poor business. Veriscope 12. Paul Cazenave 14. Guy Brothers' Minstrels 15.

LONDON.—GRAND OPERA HOUSE (A. E. Rook, manager): The Brownies 1, 2. A Baggage Check 8. When London Sleeps 11.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Margaret May in *A Divorce Cure* Sept. 30; fair performance and audience. Captain Impudence 1, 2 to fair business; co. small but efficient. Mr. and Mrs. Whital presented *For Fair Virginia* 4, giving a good performance. A Baggage Check 7. Kneisel Quartette 8. The Geisha 9.

DATES AHEAD.

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY WANTED (Eastern): Chas. E. Haney, W. B. McCallum, mgrs.; Milwaukee, Wis., Oct. 10-16, St. Paul, Minn., 17-23.
ACME COMEDY (C. S. Ruble, mgr.): Rosebud, Tex., Oct. 11-16.
ADA REHAN (Augustin Daly, mgr.): London, Eng., Oct. 4-16, Liverpool 18-23, Newcastle 25-30.
AGNES CARLTON-PHILLIPS (Alphonso Phillips, mgr.): Olathe, Kan., Oct. 11-16, Ft. Scott 22 (Girard 23).

AGNES HENDERSON (Anubey Mitchell, mgr.): Chester, Pa., Oct. 11-16, Carbondale 18-23.
ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

ALMA CHESTER (Oscar W. Dibble, mgr.): Salem, Mass., Oct. 11-16, Waltham 18-23, Nashua, N. H., 25-31.

ALWAYS ON TIME (Rochester, N. Y., Oct. 11-13).
ANDREW MACK (Rich and Harris, mgrs.): Omaha, Neb., Oct. 14-16, Waltham 18-23, Nashua, N. H., 25-31.

ARNOLD WELLS (Durham, N. C., Oct. 11-16, Lynchburg, Va., 18-23, Staunton 25-30).
ARNOLD WOLFORD (Altona, Pa., Oct. 11-16).

AT GAY CONEY ISLAND (Miller and Peel, mgrs.): Omaha, Neb., Oct. 10-12, Sioux City, Ia., 13, Lincoln, Neb., 14, St. Joseph, Mo., 15, Des Moines, Ia., 16, Cedar Rapids 18, Dubuque 20, Rockford, Ill., 21, Elgin 22, Joliet 23.

AT PINEY RIDGE (Ben L. Higgins, mgr.): New York city Oct. 11-16.

BAGGAGE CHECK (Burton Stanley, mgr.): Chatham, Can., Oct. 11, Port Huron, Mich., 12, Flint 13, Saginaw 14, Bay City 15, Lansing 16, Big Rapids 18, Baldwin, Mich., 19, Detroit 20, Chicago 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

BETTS-LOOSE (Molander and Murray, mgrs.): Owatonna, Minn., Oct. 11-16, New Ulm 18-23.
BIG HEART (F. C. Wyckoff, mgr.): Middletown, Pa., Oct. 12.

BLUE JEANS (Edward Arlington, mgr.): Boston, Mass., Oct. 11-16.
BOSTON COMEDY (H. Rice Weber, mgr.): Wells, Minn., Oct. 11-16.

BOSTON IDEALS (Jon Carroll, mgr.): Bloomburg, Pa., Oct. 11-16.
BREEZY TIME (Northern): Ritchburg, Mass., Oct. 12, Athol 13, Amherst 14, Ware 15.

BREEZY TIME (Southern): Fitz and Webster, props. and mgrs.; Shelbyville, Ind., Oct. 12, Brazil 15, Paris, Ill., 16.

BROTHER FOR BROTHER (Martin J. Dixon, mgr.): Hartford, Conn., Oct. 13, 14, Holyoke, Mass., 15, 16, Boston, N. Y., 18, New York city 25-30.

BUNCH OF KEYS (Gus Bothner, mgr.): Green Bay, Wis., Oct. 12, Sheboygan 14, Oshkosh 15, Fond du Lac 16.

C. A. GARDNER (Dubuque, Ia., Oct. 12, Clinton 13, Davenport 14, Rock Island, Ill., 15, Moline 16, Oskaloosa, Ia., 18).

CAMERON CLEMENS (Appel and Koenig, mgrs.): Easton, Pa., Oct. 11-16, Lancaster 18-23, Hagerstown, Md., 25-30.

CAPTAIN IMPUDENCE (Edwin Milton Royle): Ft. Wayne, Ind., Oct. 12.

CASTLE SQUARE COMEDY (Tony Cummings, mgr.): Boston, Mass., Aug. 9—*indefinite*.

CELESTIAL MAIDEN (Ulrich and Bates, mgrs.): Sacramento, Cal., Oct. 10-16.

CHARLES H. HOPPER (Providence, R. I., Oct. 11-16).
CHASE-LISTER (Hannibal, Mo., Oct. 11-16).

CHAUNCEY OLCOFF (Augustus Piton, mgr.): Fall River, Mass., Oct. 11, 12, Lynn 15, 16.

CHERRY PICKERS (Hartford, Conn., Oct. 11-12, New Britain 13, Middletown 14, New Haven 15, 16).

CHIMBIE FADDER (Rochester, N. Y., Oct. 11-16).
CITY OF NEW YORK (Boston, Mass., Oct. 11-16).

CLAY CLEMENT (Kansas City, Mo., Oct. 11-16).
COLUMBIA COMEDY (Wakefield, R. I., Oct. 11-16).

CONTENTED WOMAN (Hoyt and McKee, props.; Sam S. Shubert, mgr.): Brooklyn, N. Y., Oct. 11-16.

COON HOLLOW (Al Caldwell, mgr.): New York city Oct. 11-16, Fall River, Mass., 18-23, Attleboro 21, Holyoke 22, Woburn 23, Lowell 24, 25, 26, 27, 28, 29, 30, 31.

CORA VAN TASSEL (Frank W. Lane, mgr.): Charlottesville, Va., Oct. 11-16, Petersburg 18-23, Danville 25-31.

CORSE PATTON (W. E. Denison, mgr.): Wilmington, Del., Oct. 11-16, Trenton, N. J., 18-23, Allentown, Pa., 25-30.

COURTED INTO COURT (Rich and Harris, mgrs.): Brooklyn, N. Y., Oct. 11-16, Harlem 18-23, Providence, R. I., 25-30.

CRISTON CLARKE (H. W. Storm, mgr.): Paris, Ky., Oct. 12, Richmond 13, Somerset 14, Lexington 15, Frankfort 16, Louisville 18-20, Bowling Green 21, Owensboro 22, Evansville, Ind., 23, Vincennes 25, Washington 26, Bloomington 27, Bradford 28, Seymour 29, Shelbyville 30.

CRYSTAL SPRING (Cincinnati, O., Oct. 11-16).
CURT COMEDIANS (Warren, Ill., Oct. 11-13).

DANGERS OF A GREAT CITY (Cincinnati, O., Oct. 11-16).

DANIEL A. KELLY (T. H. Dolson, mgr.): Pocaterra, Va., Oct. 11-13, Pulaski 14-16, Bristol, Tenn., 18, Greenville 19, Morristown 20, Nashville 21-23.

DANIEL RYAN (Geneva, N. Y., Oct. 11-16).
DANIEL SULLY (Willie E. Boyer, mgr.): Hornellville, N. Y., Oct. 18, Olean 19, Bradford, Pa., 20, Cory 21, Erie 22, Titusville 23, Sheffield 24, Kane 25, DuBois 26, Philadelphia 28, Lock Haven 29, Williamsport 30.

DAN MCCARTHY (New York city Oct. 11-16).

DARKEST AMERICA (Jno. W. Vogel, prop. and mgr.): Connellsville, Pa., Oct. 12, McKeesport 13, Pittsburgh 14-16.

DARKEST RUSSIA (Edwin R. Ellis, mgr.): Louisville, Ky., Oct. 11-16, Evansville, Ind., 18, Springfield, Ill., 19, Jacksonville 21, Quincy 22, Chillsbrothe 23, Kansas City, Mo., 24-30.

DOUGIE'S TRIP TO NEW YORK (Hendshaw and Ten Brock, W. W. Randall, mgrs.): Nashua, N. H., Oct. 12, Exeter 13, Portsmouth 14, 15, Haverhill, Mass., 16.

DOWN IN DIXIE (Seattle, Wash., Oct. 11-16).
DRUMMER IN NEW YORK (Cleveland, O., Oct. 11-13).

ELLIS (Clark and Loftis, mgrs.): Newark, N. J., Oct. 11-16.

E. H. SOTHERN (New York city Sept. 6—*indefinite*).
ELDON'S COMEDIANS (H. P. Franklin, mgr.): Co-shocton, O., Oct. 11-16.

ELROY STOCK (Reading, Pa., Oct. 11-16, Hazleton 18-23).

EMPIRE DRAMATIC (Govey and Petzen, mgrs.): Ft. Edward, N. Y., Oct. 10-16, Fonda 18-23, Port Henry 25-30.

EMPIRE STOCK COMEDY (Blaisdell and Brown, mgrs.): Willoughby, O., Oct. 11-16.

EMPIRE THEATRE (Charles Frohman, mgr.): Philadelphia, Pa., Oct. 11—*indefinite*.

E. S. WILLARD (New York city Oct. 4-30).
FABIO ROMANI (J. B. Murray, mgr.): McKeesport, Pa., Oct. 11, Clarkburg, W. Va., 12, Grafton 13, Piedmont 14, Frostburg, Md., 15, Frederick 16.

FAST MAIL (Lincoln J. Carter, prop.; R. G. Guphill, mgr.): Titusville, Pa., Oct. 12, Warsaw, N. Y., 13, Rochester 14-16, Newark 18, Lyons 20, Watertown 21, Seneca Falls 22, Fulton 23, Oswego 25, Watertown 26, Carthage 27, Canton 28, Malone 29, Plattsburg 30, FAUST (Roberts): Kansas City, Mo., Oct. 11-16.

FERRIS COMEDIANS (Chippewa Falls, Wis., Oct. 11-16, Monmouth 18-23, Eau Claire 25-30).
FIRST BORN (Frohman and Belasco, mgrs.): New York city Oct. 3—*indefinite*.

FOR FAIR VIRGINIA (Julian Magnus, mgr.): Providence, R. I., Oct. 11-16, Woonsocket 18, Springfield, Mass., 19, Hartford, Conn., 20.

FRANK E. LONG (Shawnee, Okla., 11-16, Oklahoma city 18-23, Guthrie 25-30).
FRANK READING (Portland, Ore., Oct. 4-16).

FRANKLEY STOCK (San Francisco, Cal., June 7—*indefinite*).
FREDERICK H. WILSON (Harry F. Curtis, mgr.): Olean, N. Y., Oct. 11-16.

FRENCH REPERTOIRE (Lincoln J. Carter, prop.; Mr. French, mgr.): Kansas City, Mo., Oct. 10-16, Springfield 18-23, Joplin 21-30.

GREAT TRAIN ROBBERY (Cumberland, Ind., Oct. 12, Wheeling, W. Va., 13, Marietta, O., 14, St. Louis, Mo., 15-23, East St. Louis 24, Alton, Ill., 25, Evansville, Ind., 26, Owensboro, Ky., 27, Lexington 28, Paris 29, Newark, O., 30).

GUILTY MOTHER (St. Louis, Mo., Oct. 11-16).
HEART OF CHICAGO (Southern): Lincoln J. Carter, prop.; F. C. Walton, mgrs.; Columbus, Tex., Oct. 12, Pa. Grove 13, Hackettville 14, Galveston 15, Houston 16, Beaumont 19, Lake Charles, La., 20, New Iberia 21, Franklin 22, Houma 23, Pensacola, Fla., 25, Mobile, Ala., 26, Meriden, Miss., 27, Tuscaloosa, Ala., 28, Birmingham 29, 30.

HEART OF CHICAGO (Northern): Lincoln J. Carter, prop.; Jay Simms, mgrs.; Grand Rapids, Mich., Oct. 10-12, Toledo, O., 13, 16, Detroit, Mich., 17-23, Monroe, O., 25, Findlay 26, Fostoria 27, Fremont 28, Sandusky 29, Mansfield 30.

HEART OF CHICAGO (Western): Lincoln J. Carter, prop.; J. B. Hogan, mgrs.; Portland, Ore., Oct. 11-14, Walla Walla, Wash., 15, Pendleton, Ore., 16, La Grand 20, Baker City 21, Boise City, Idaho, 22, Gastonville 23, Elgin 24, Brigham 25, Ogden 27, Salt Lake City 28-30.

HEART OF MARYLAND (David Belasco, prop.; H. C. Husted, mgr.): Denver, Col., Oct. 11-16, Lincoln, Neb., 18, Omaha 19, Kansas City, Mo., 21-24, St. Louis 25-30.

HEARTSKEASE (Henry Miller): Cleveland, O., Oct. 11-13, Detroit, Mich., 14-16, Cincinnati, O., 18-23, St. Louis, Mo., 25-30.

HENNESSY LORELY (F. G. Conrade, mgr.): Worcester, O., Oct. 12, Tiffin 13, Bellefontaine 14, Greenview 15, St. Mary's 16, Paulding 18, Defiance 19, Findlay 20, Sandusky 21.

HENSHAW AND TEN BROECK (W. W. Randall, mgr.): Nashua, N. H., Oct. 12, Exeter 13, Portsmouth 14, 15, Haverhill, Mass., 16, Lynn 18, New Bedford 19, Newport, R. I., 20, Woonsocket 21, Fall River, Mass., 22.

HIMMELEIN IDEALS (Jno. Himmelein, mgr.): Beaver Falls, Pa., Oct. 11-16, Johnstown 18-23, Altoona 25-30.

Hired Girl (Blaney's): Minneapolis, Minn., Oct. 10-16.

HOGAN'S ALLEY (Gilmore and Leonard): Eugene, Oregon, mgrs.; Indianapolis, Ind., Oct. 11-13, Anderson 14, New Castle 15, Muncie 16, Greenville 18, 19, Piqua 19, Bellefontaine 20, Columbus 21-23, Dayton 24-26.

HUMAN HEARTS (J. E. Caven, mgr.): Worcester, Mass., Oct. 11-16.

HUMANITY (John S. Hale, mgr.): Cincinnati, O., Oct. 10-16, Memphis, Tenn., 18-20, Nashville 21-23, St. Louis, Mo., 24-30.

HYPER COLORED (Marion, O., Oct. 12, Troy 13, IN ATLANTIC CITY

(M. Taylor Middleton, mgr.): Toledo, O., Oct. 10-13, Grand Rapids, Mich., 14-16.

IN OLD KENTUCKY (Jacob Litt, mgr.): Winnipeg, Man., Oct. 11, 12, Grand Forks, N. D., 13, Fargo 14, Anacosta, Mont., 16, Butte 17-19, Helena 21, Missoula 22, Wallace, Idaho, 23.

IN THE NAME OF THE CZAR (Boston, Mass., Oct. 11-16).

IRENE TAYLOR (Bordentown, N. J., Oct. 11-16).

IRVING FRENCH (Irving French, mgr.): Covington, Ky., Oct. 14-16.

JAMES O'NEILL (Wm. F. Connor, mgr.): Providence, R. I., Oct. 14-16.

JAMES YOUNG (J. H. Jenkins, prop.): Warren, O., Oct. 12, Meadville, Pa., 13, Franklin 14, Oil City 15, Titusville 16, Pittsburgh 18-23.

JAY IN NEW YORK (Wm. Fennedy, mgr.): Shamokin, Pa., Oct. 12, Ashland 13, Mahanoy City 14, Williamsport 15, Scranton 16-18.

JEAN RENOLDS (Frederick Renolds, mgr.): Fishkill, N. Y., Oct. 11-16.

J. E. TOOLE (Edwin Jerome, mgr.): Syracuse, N. Y., Oct. 11, 12, Troy 19, Saratoga 21, Glens Falls 22, Whitehall 23, Ticonderoga 25, Plattsburg 26, Burlington, Vt., 27, St. Albans 29, Brockville, Can., 30, 31.

JOHN E. DVORAK (E. A. Thompson, mgr.): Rock Island, Ill., Oct. 11-13, Davenport, Ia., 14, 15, Moline, Ill., 16, Sterling 18-20, Dixon 21-23.

JOLLY NIGHT (Edy Travera, mgr.): Cairo, Ill., Oct. 12, Fulton, Ky., 13, Paducah 14, Owensboro 15, New Albany, Ind., 16, Louisville, Ky., 17-22.

JOSEPH GREENE (Frank Harriman, mgr.): St. John, N. B., Oct. 10-16, Yarmouth, N. S., 18-23, Halifax 25-30.

JOSEPH JEFFERSON (Boston, Mass., Oct. 11—*indefinite*).

JOSEPH MURPHY (Brooklyn, N. Y., Oct. 11-16).

JULIA MARLOWE (Theodore Bromley, mgr.): Minneapolis, Minn., Oct. 11-16, Chicago, Ill., 18—*indefinite*.

JUNE AGNOTT (T. C. Howard, mgr.): Hagerstown, Ind., Oct. 11-16.

JUNO BARRETT (John Henderson, mgr.): Taylor's Falls, Minn., Oct. 11-16, Mora 18-23, Milaca 25-30.

KATHERINE ROBERTS (Chicago, Mass., Oct. 11-16, Pittsburgh 18-23, Salem 25-30).

KELCEY SHANNON (Sam F. Kingston, mgr.): Providence, R. I., Oct. 11-13, Hartford, Conn., 14, Meriden 15, Bridgeport 16, Brooklyn, N. Y., 18-23.

KENNEDY PLAYERS (H. Brooks Hooper, mgr.): Scranton, Pa., Oct. 11-16, Towanda 18-23, Wilkes-Barre 25-30.

KIRK COMEDY (Webster, S. D., Oct. 14-16, Aberdeen 18-23, Clark 25-27, Flandreau 28-30).

KLIMPT HEARS (Sol Barney, mgr.): Chattanooga, Tenn., Oct. 11-16, Knoxville 18-23, Atlanta, Ga., 25-30.

KLONDIKE COMEDY (J. Francis O'Brien, mgr.): Cohoes, N. Y., Oct. 18-20, Mechanicville 2

THE ALDERMAN: Hoboken, N. J., Oct. 11-13, Pater-

son 14-16.

THE DAZZLER (John F. Cosgrove, mgr.): Seattle,

Wash., Oct. 10-16, Tacoma 17-23, Portland, Ore., 24-

29.

THE GIBBONS (Morris Gibney, mgr.): Xenia, O.,

Oct. 11-16, Portsmouth 17-23.

THE GORMANS (Mr. Beane from Boston:

Charles F. Brothman, mgr.): Lafayette, Ind., Oct.

12, Ft. Wayne 13, Muncie 14, Portland 15, Findlay,

O., 16, Sandusky 18, Mansfield 19, Canton 20, Warren

21, Youngstown 22, Erie, Pa., 23.

THE HEARTHSTONE (J. D. Smith, mgr.): Haverhill,

Mass., Oct. 12, Concord, N. H., 13, Leominster, 14,

Gardiner 15, Athol 16.

THE OLD HOMESTEAD (Thompson and Kil-

patrick, mgrs.): Brooklyn, N. Y., Oct. 11-16, New

York city 18-Nov. 30.

THE SPOONERS (Edna May, Cecil, B. S.

Spooner, mgrs.): Bradford, Pa., Oct. 11-16, Elmira,

N. Y., 18-23, Troy 24-30.

THE ST. PATRICK (John W. Inham, mgr.): New York city

Oct. 11-16, New York city 18-23, Troy 24-30.

THOS. W. KEENE (Charles B. Hanford, mgr.): Hop-

kinsville, Ky., Oct. 12, Clarksville, Tenn., 13, Mem-

phis 14-16.

TIM MURPHY (Mark and Saunders, mgrs.): Find-

lay, O., Oct. 12, St. Mary's 13, Lima 14, Marion 15,

Athens 16, Hamilton 17, Toledo 18, 21, Lafayette,

Ind., 22, Anderson 23.

TOMMY SHEARER (Earl Burgess, mgr.): East

Liverpool, O., Oct. 11-16, McKeesport, Pa.,

18-23, Sharon 24-30.

TORNADO (Northern: Lincoln J. Carter, prop.; J. H.

Huntley, mgr.): Newcomerstown, O., Oct. 12, Can-

al Dover 13, Massillon 14, Massillon 15, Akron 16,

Warren 18, Ashtabula 19, Youngstown 20, New

Castle 21, Sharon 22, Greenville 23, Meadville, Pa.,

25, Franklin 26, Titusville 27, Union City 28, Corry

29, Jamestown, N. Y., 30.

TOWN TOPICS (World, Keller, and Mack): Lowell,

Mass., Oct. 11-16, Manchester, N. H., 14-16, Worces-

ter, Mass., 18-23.

THE ALIANCE (Arnold and Parke, mgrs.): Trin-

idad, Oct. 11-17, Wichita Falls, Tex., 18-20,

Henrietta 21-23.

TRIP TO CHINATOWN (John R. Considine, mgr.):

Helena, Mont., Oct. 12, Missoula 13, Wallace, Idaho,

14, Spokane, Wash., 15-16, Tacoma 19.

TRIP TO COONSTOWN (Cole and Johnson: William

Black, mgr.): Frankfort, N. Y., Oct. 11, Palisadi,

Lyons 12, Newark 13, Canajoharie 14, Clyde 15,

Westport 20, Hamilton 21, Oneida 22, Canastota

23.

TURKISH BATH: Martin's Ferry, O., Oct. 12, Cam-

bridge 13, Parkersburg, W. Va., 14, Sistersville 15,

Marietta, O., 16.

TWO LITTLE VAGRANTS (Edward C. White,

mgr.): Louisville, Ky., Oct. 11-16, Milwaukee, Wis.,

17-23, Pittsburg, Pa., 24-30.

UNCLE JOSEPH (Sprengel): Colorado Springs, Col.,

Oct. 11, 12, Victor 13, Cripple Creek 14, Pueblo 15,

16.

UNCLE TOM'S CABIN (Satter and Martin, mgrs.):

Columbia, O., Oct. 11-13, Newark 14, Zanesville 15,

Mansfield 16.

UNDER THE DOME (Lincoln J. Carter, prop.; Martin

Golden, mgr.): Urbana, O., Oct. 12, Piqua 13, Troy

14, Middletown 15, Richmond 16, Cincinnati 17-21,

Fort Huron, Mich., 22, Detroit, Ont., 23, Charleston

27, St. Thomas 28, Goderich 29.

UNDER THE POLAR STAR (Harry Elmer, mgrs.):

Baltimore, Md., Oct. 11-16.

VAN DYKE AND EATON (H. Walter Van Dyke,

mgr.): Richmond, Ind., Oct. 11-16, Union City 18-20,

Greenville 21-23, Piqua, O., 24-30.

VAN OOSTER (Three-Star Comedy (Thos. Van Ooster,

mgr.): Petersburg, Va., Oct. 11-16, Richmond 18,

Norfolk 19-23.

WATTS COMEDY (Eastern: C. L. Elliott, mgr.):

Waterbury, Conn., Oct. 11-16, New Britain 18-24,

Watertown 25-30.

WATTS COMEDY (Western: D. H. Woods, mgr.):

Astoria, Pa., Oct. 11-16, Reading 18-20.

WALKER WATSON: Indianapolis, Ind., Oct. 11-13,

Columbus, O., 14-16.

WARD AND VOKES (E. D. Stair, mgr.): Cincinnati,

O., Oct. 11-16.

WARREN CONLAN: Brockville, Ont., Oct. 11-13,

Kingston 14-16.

WHAT HAPPENED TO JONES: New York city Aug.

30-Indefinite.

WHERE LONDON SLEEPS (Jas. H. Wallick, mgr.):

London, Can., Oct. 11-13, Hamilton 14-16, St. Cathar-

ine 18.

WHITE SLAVE (Campbell Bros., mgrs.): Albany, N. Y.,

Oct. 11-16.

WHITTIER AND MARTIN: Ansonia, Conn., Oct. 11-

16.

WHO IS WHO (Geo. H. Nicolai, mgr.): St. Louis,

Mo., Oct. 10-16.

WIDOW JONES (Rich and Harris, mgrs.): Hartford,

Conn., Oct. 15.

WILD GOOSE CHASE (Geo. S. Mortimer, mgr.): Fair-

mount, W. Va., Oct. 12, Mannington 13, Wheeling

14-16, Sistersville 18, Marietta, O., 19, Parkersburg,

W. Va., 20.

WILSON LACKEY: Philadelphia, Pa., Oct. 11-16.

WOMAN IN BLACK: Chicago, Ill., Oct. 11-16.

WOOD-JERSEY (E. N. Wood, mgr.): Freeport, Ill.,

Oct. 11-16, Watertown, Wis., 17-23, Edgerton 24-30.

WOODMAN AND SLATER: Springfield, Mo., Oct. 11-16.

WOODWARD THEATRE: Council Bluffs, Ia., Oct. 12-16.

WOODWARD-WARREN (H. Guy Woodward, mgr.):

Lynchburg, Va., Oct. 11-16, Raleigh, N. C., 18-23,

Columbia, S. C., 24-30.

WORLD AGAINST HER (Agnes Wallace-

WILLIAMS, mgr.): Red Bank, N. J., Oct.

12, Asbury Park 13, Atlantic City 14, Millville 15,

Salmon 16, Philadelphia, Pa., 18-23.

W. S. HART (John Whiteley, mgr.): So. McAllister,

I. T., Oct. 12, 13, Krebs 14, Muskogee 15, 16, Joplin,

Mo., 18-23, Pittsburg, Kan., 21-23, Parsons 24-27,

Arkansas City 28-30.

WYOMING MAIL: Paterson, N. J., Oct. 11-13.

OPERA AND EXTRAVAGANZA.

BELLE OF NEW YORK: New York city Sept. 27-Indefinite.

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JACK AND THE BEANSTALK: St. Paul, Minn., Oct.

11-16.

JOHN W. INHAM'S ORIENTAL AMERICA: En route

through Great Britain.

LILLIPUTIAN: New York city Sept. 29-Indefinite.

LOST, STRAYED OR STOLEN: Omaha, Neb., Oct. 14-

16.

MADEIRA (John H. Williams, mgr.): Vincennes,

Ind., Oct. 12, Evansville 13, Owensboro, Ky., 14,

Frankfort 15, Lexington 16, Cincinnati, O., 17-23,

Louisville, Ky., 24, 25, Columbus, O., 26, Toledo 29,

30.

MARIE BELL OPERA (John Cort, mgr.): Mt. Ver-

non, Ind., Oct. 12, Henderson, Ky., 13-15, Owens-

boro 16.

ONE ROUND OF PLEASURE: Boston, Mass., Sept. 6-

Oct. 16.

ORIENTAL AMERICA (John W. Inham's): En route

through England.

SOUZA BAND (Frank Christianer, mgr.): Pittsburg,

Pa., Oct. 11-16, Washington, D. C., 17, Baltimore,

Md., 18, York, Pa., 19, Harrisburg 20, Westchester

21, Philadelphia 22, 23, Boston, Mass., 24-30.

THE GEEZER (Donnelly and Girard): Philadelphia,

Pa., Oct. 11-16.

THE GRISHA (Mark Smith, mgr.): Toronto, Can.,

Oct. 11-16.

TWELVE TEMPTATIONS (Chas. H. Yale, mgr.):

Quincy, Ill., Oct. 13.

VERNONA JARREAU: Chicago, Ill., Oct. 4-Indefinite.

VICTOR HERBERT: St. Louis, Mo., Sept. 6-Oct. 23,

Lexington, Ky., 25, Cincinnati, O., 26, Hamilton 27,

Richmond, Ind., 28, Indianapolis 29, Huntington 30.

WAITE COMIC OPERA (F. G. Harrison, mgr.): Law-

rence, Mass., Oct. 18-23.

WALKING DELEGATE (John F. Harley, mgr.):

Astoria, Mass., Oct. 12, Brockton 13, Fall River

14, Taunton 15, Marlboro 16, Leominster 18, Haver-

hill 19, Exeter, N. H., 20, Dover 21, Biddeford, Me.,

22, Lewiston 23.

WANG: Toronto, Can., Oct. 11-16, Guelph 18, Brant-

ford 19, St. Catharines 20, Syracuse, N. Y., 21-23,

New York city 25-30.

WEDDING DAY (Frank Murray, mgr.): Washington,

D. C., Oct. 11-16.

WHIRL OF THE TOWN: Pittsburg, Pa., Oct. 11-16.

WILBUR KIRWIN (W. H. Fullwood, mgr.): Atlanta,

N. C., Oct. 18, Atlanta, Ga., 25-Indefinite.

WILBUR OPERA: Detroit, Mich., Oct. 11-16.

VARIETY.

AL. REEVES: Lynn, Mass., Oct. 11-13, Hartford,

Conn., 15, 16.

AMERICAN BEAUTIES BURLESQUE (Bryant and Wat-

son, props.; C. G. Ball, mgr.): New York city Oct

4-16, Reading, Pa., 18-23, Brooklyn, N. Y., 24-30.

ANI'S MONARCHS (Harry Hill, prop. and

mgr.): Indianapolis, Ind., Oct. 11-13.

BLACK CROOK BURLESQUE: Baltimore, Md., Oct.

11-16.

BLACK PATTI'S TROUBADOURS

(Voeckel and Nolan, mgrs.): Watertown, N. Y., Oct.

12, Rome 13, Gloversville 14, Amsterdam 15, Sche-

nectady 16.

BOHEMIAN BURLESQUE (Louis Robie, mgr.):

THE LONDON STAGE.

GAWAIN'S GOSSIP.

From Scotland Yard—The Fortune Hunter—
Never Again—Items of Interest.

(Special Correspondence of The Mirror.)

LONDON, Oct. 2.

Just now there is in this country a boom of Undiscovered Crimes, and our newspaper men are making mock of the Criminal Investigation Department and all its works. From that point of view the story of crime and criminals



GRACE PALOTTA.

entitled From Scotland Yard, which John Douglas and Frank Bateman have nailed up around a quick-change detective, may be taken as a professional protest against the prevailing craze. It is not to be supposed, however, that the nailers-up had this in mind. Their object probably was to provide a "variegated" part for one of them—Frank Bateman—and accordingly he represents in turn a Dutch glazier, an old apple woman, an Irish knockabout, and an Italian assassin, in addition to his own proper personality—Detective Jack Dale "from Scotland Yard." The piece was produced at Warington, Lancashire, a few weeks ago and last Monday night was brought to the Parkhurst, London. It is in five acts, one of which is a prologue, which takes place in a hut in Argentina, and it is shown that once upon a time there were twin brothers, one of whom, having married the other's sweetheart, became a prosperous merchant. The rejected suitor at once turned his attention to banknote forging and the manufacture of spurious sovereigns. So, when the good twin turned up with his wife in Argentina, the bad twin murdered him, and having changed clothes with the corpse, returned to England to personate his murdered brother. The widow went raving mad till a fitting time arrived for her to revenge her husband's murder. There were wild times before the end arrived, but it came at last, and the villain received the reward of his villainy. The best played part in the piece was the demented wife by Miss Beatrice Homer. Frank Bateman's Dutch glazier and his Irish knockabout deserve, however, a word of praise.

Fate so willed it that the chief new play of the week should be produced at Birmingham, though this is no new thing nowadays. This play, produced by Miss Fortescue, was entitled The Fortune Hunter, and its importance was derived from the fact that it was the work of the Great Gilbert. Now G. G. is, as all the world knows, the very best comic opera librettist the world has yet beheld, although he is not without his defects even in that line. But, with the exception of such fanciful works as Pygmalion and Galatea, The Palace of Truth, and such like blank-verse effusions, in which our Gilbert could find scope for his little extravagances of style and his somewhat bizarre views of life, no one in his sober theatrical senses ever suspected the wonderfully gifted Gilbert of being able to write a proper play either in the shape of comedy, drama, or tragedy. There are still those among us who remember what ludicrous fancies the said William Schwenk Gilbert, Bab Balladist, solicitor, droll draughtsman, best of comic-opera lyricists, and truly upright justice of the peace, made of such pretended serious plays as An Old Score, On Guard, and his last venture in this line some nine years back—namely, Brantingham Hall. The signal non-success of the last named play added to our histrionic vocabulary that new euphemism for a theatrical "frost"—namely, "failure to attract."

Unfortunately The Fortune Hunter proved to be no great improvement upon this author's previous examples in serious play-writing. He has selected for the pivot of this new play that disgraceful article in the French Code which enacts that if a man under twenty-five years of age marries without the consent of his parents, he, or they, can, at any subsequent time, annul the marriage, thereby bringing shame upon the woman while the man is allowed to go free to make other arrangements for himself. There are, of course, in this idea possibilities of strong dramatic treatment at the hands of a writer better fitted for serious drama. The leading character, a fellow who avails himself of this dastardly law to throw over his faithful Australian wife for a rich American heiress, ought to have come out well, and to have caused considerable interest. Sooth to say, however, the Good Gilbert has not mixed his materials well. His serious and humorous strains do not fuse, so to speak.

You must know that the scoundrel in question, after he has taken the above-mentioned step, repents, and is so ashamed that he would fain commit suicide. The thought, however, that such a proceeding would invalidate his insurance policy, and leave his marital victim penniless on the world, causes him to hesitate. This French husband, however, being determined to make his exit from the stage of life, presently finds means to become a principal in a duel and to deliberately spit himself upon his opponent's sword, which, of course, isn't suicide,—at least, according to our author. I heartily wish that The Fortune Hunter had proved a better-made play; not only because I know that the honored Gilbert pines to crown his work by a big artistic success outside the more frivolous kind of play with which he is chiefly identified,

but also because I am fully persuaded that in choosing this theme Gilbert has intended the play to point a moral.

What with more American made plays advancing toward us, and more adaptations from the French looming in the near future, our poor old native British drama seems to be in even a more parlous state than was the shepherd denounced by Touchstone. As to American produce in the play line, the very next to invade our island is your Charles Frohman's latest importation Never Again, which is to have a trial trip next week at Birmingham prior to being brought to the London Vaudeville on Monday week to replace that other importation of Mr. Frohman—namely, the adaptation from the French, A Night Out, originally called on your side The Gay Parisians.

Another American play likely to be seen in London ere long is A Title for Three, often announced in your local notes as having been expressly written for the lovely Sisters Hawthorne, who continue to delight our chief variety audiences with that charming sketch The Willow Pattern Plate, and who this week introduced at the Oxford a pretty new sketch called Sleight. Moreover, one of the sisters' husbands, L. Y. Rodriguez, is meditating a production here of your native success The Social Highwayman.

One of the chief American features I have to chronicle is the coming of Ada Bohari and Angustin Daly's company of comedians to the Grand, Islington, next week for a fortnight's engagement. As this will be the only visit of the incomparable Ada to London this season there is sure to be a heavy rush to this Northern suburb to see her unrivaled Rosalind and her ditto Katherine.

America will be pretty well represented to-night at the Avenue, where Fitz-Roy Gardner, late business-manager for Beerbohm Tree, produces a new triple bill with two American leading ladies—namely, Ruth Davenport and Julie Ring.

H. J. Leslie was to have reopened the Royalty with the new farcical comedy, O Susanna, on Monday, but this has now been postponed till Tuesday.

It seems likely this morning that E. C. Hedmont will finish his brief English opera season at Her Majesty's to-night.

The Carl Rosa Opera company will start to-night an English opera season at Covent Garden with the first London production of Puccini's new opera, La Bohème. Speaking of opera, the Chevalier Scovell has just returned to London from his "villa in Italy."

The New Meophisto, a new musical play by George Dance, author of The Lady Slavey, and The Gay Parisienne, which you call The Girl from Paris, will have its first London production at the Camberwell Metropole on Monday.

Charles Wyndham promises to reopen the Criterion next Wednesday with Henry Arthur Jones' new play, which was to have been called The Triflers, but which has been renamed The Liars.

I have just heard a rumor that the Brown-Potter-Kyrie-Bellows-Francillon season at the Duke of York's, which is now Charles Frohman's, may finish next Saturday. The management, however, seem to hold a different opinion.

Herewith is the lovely face of Grace Palotta, who has for some time been a member of George Edwards' American, Australian, and South African touring companies, and who recently scored in The Circus Girl at the Gaiety. This pretty and brainy comedienne is now touring in an important character in the said George Edwards' My Friend the Prince company.

GAWAIN.

BESSIE BONEHILL.

One of the most charming and clever little comedienne that ever came out of "Merric England" is Bessie Bonehill, who is pictured upon THE MIRROR'S front page this week.

When Miss Bonehill made her first appearance in this country, at Tony Pastor's in 1893, her attractive face and form, her grace and magnetism of manner made an instant impression. Now that she has adopted America as her home, and is widely known in the United States and Canada, she has created this same impression in the minds of thousands of audiences, and a very large number of theatregoers unite in declaring her the queen among artists in her line of work.

Miss Bonehill began her career as a fairy in a Christmas pantomime in London when she was about six years old. Afterward she went into vaudeville, and sang topical songs so cleverly that she became, while still very young, a great favorite in the large music halls of London. Her dainty and fascinating way of rendering these songs made her equally or perhaps even more popular in this country than she was in her native land, and after her first visit eight years ago she soon returned, and now may be fairly claimed as an American. Her first two years here were devoted to vaudeville. Then she toured in Playmates, playing the leading part with great success. Later she appeared in Little Christopher, then in 1902, and recently in The Little Monte Cristo, in which she again won enthusiastic praise for the charm of her performance. She has just returned to her first love, the vaudevilles, and appeared last week at the Pleasure Palace.

One of Miss Bonehill's hobbies is farming, and she has indulged in by buying a twenty-acre farm near Sayville, L. I. Here, with her husband, B. W. Seely, to whom she was married in Buffalo about six years ago, and her father, whom she brought from England, she spends her vacations and revels in rural life.

FITZSIMMONS HEARD IT?

Mr. and Mrs. Paul Gilmore were at luncheon in a New England town. Mr. Gilmore read from a local paper: "Baseball to-day—Bob Fitzsimmons to umpire," and added, "Shall we go out to the game?"

"No," replied his wife, "I don't care to see that horrid beast of a prizefighter with freckles all over his face!"

Whereupon another member of Chauncey Olcott's company, sitting at the same table, addressed a big fellow at his side, saying: "How are you, Bob?" The big fellow proved to be "Fitz" himself, but as there was no trap door in the floor the meal had to be gone through to his bitter end. Mrs. Gilmore, however, had the unusual satisfaction of having told the great "Bob" exactly what she thought of him.

FRANCIS WILSON'S POKER CARD.

The Burlington Democrat-Journal says: "The poker editor has received a peculiar testimonial of regard from his friend, Francis Wilson. It is a card with a tin binding, and printed on one side is the following legend: 'The New York Times.' By all means see Francis Wilson in... The other side of the card has pasted upon it a half of a king playing card. If the poker editor of this paper did not know that Mr. Wilson is playing this season in Half a King, he would feel like refusing altogether when Francis trots in this Fall with the cards up his sleeve. But there's no new trick about it. He is simply advertising the play."

RECOLLECTIONS OF JULIA DEAN.

A recent letter to THE MIRROR calling attention to the grave of Julia Dean in Laurel Grove Cemetery, Port Jervis, has reawakened interest in one of the most accomplished and fascinating actresses America has yet produced, and to in some measure gratify this interest a MIRROR man called the other day upon Charles Pope, who, though now following commercial pursuits, was once a well-known actor and manager, and was an intimate friend from boyhood of Julia Dean.

"Julia and I lived next door to one another when we were children in Rochester," said Mr. Pope, "and I need to spend about half of my time at the Dean house. There were three girls, Julia and her half-sisters, Edwina and Annie. Julia's mother was dead. She had been Julia Drake, of Kentucky. She first married Thomas Fiedick, and upon his death married Edwin Dean, the father of Julia Dean. Edwina and Annie Dean were the offspring of a marriage of Edwin Dean to a Miss Potter."

"Julia was the Cinderella of the household. I was considerably younger than she, but I can remember very well her appearance when she was twelve or thirteen and made (in Rochester) her first appearance upon the stage. In the first place, she was very mature for her age. She was a tall, slender girl with large expressive hazel eyes, a luxuriant growth of dark hair and a most beautiful complexion. She was quiet and dignified in manner, and didn't talk very much; but when you did hear her voice you heard deliciously soft and silvery tones, and her smile was the sweetest imaginable."

"Edwin Dean was an actor, and the manager of the theatre in Rochester. He was, therefore, quick to notice the evidences of dramatic talent which his beautiful daughter Julia displayed, and he determined to make the most of this talent. I remember very well going to the school which Julia attended to escort her to rehearsals of her part of Lady Ellen in The Lady of the Lake, in which she made her debut, when she was about thirteen, in her father's theatre in Rochester. This first appearance was remarkably successful, and within a short time Julia Dean, under the management of her father, was starring. In 1847, when she was about sixteen years old, she appeared at the Bowery Theatre, New York, as Julia in The Hunchback. The impression she made is a matter of history. This tender, unsophisticated girl was immediately hailed as one of America's great actresses."

"I went upon the stage myself when I was seventeen and appeared with Miss Dean in Rochester, and was in the Adelphi Theatre Stock company in Washington when she appeared there as a star. Daniel Webster, Henry Clay, and all of the other great statesmen of the time used to frequent the theatre, and they all regarded Julia, both as an actress and a woman, with unbounded admiration. John Botta, then a very well-known Congressman from Virginia, was a particularly devout admirer, and went so far as to offer her his hand. I was something of a hero-worshiper in those days, and I scraped an acquaintance with Henry Clay. When he asked me what my occupation might be, it was with some pride that I answered that I was a member of the stock company of the Adelphi Theatre."

"Oh, yes!" he exclaimed. "I remember now. You played Gaspar in The Lady of Lyons when I had the pleasure of listening to that beautiful Kentucky girl, Julia Dean. I am proud of her; she comes of fine stock. I have several times seen Julia Drake, her grand-aunt, as Lady Macbeth, a character in which she compared favorably with the great Siddons."

"I learned from his remark that Mr. Clay had information about Julia that I myself was not at that time possessed of. The Julia Drake he referred to was, I think, the aunt of Julia Dean's mother, who was born in Kentucky."

"At the beginning of the season of 1852 Julia opened at the Broadway Theatre, then between Pearl and Worth Streets, and appeared there until 1854. She and her father took up their residence at 35 West Twenty-ninth Street, and held informal receptions there every Sunday night. These were veritable salons, at which all the cleverest people in literary and theatrical circles in town made the most of the cordial welcome extended to them. Horace Greeley could always be found in a certain chair there holding forth on various topics with sound wisdom and quaint humor. The Cary Sisters were usually present, and infused into the conversation a gentle and poetical note; and there were many others equally prominent in their day."

"But these delightful gatherings were broken up in the late Fall of 1854. Miss Dean gave up the house in Twenty-ninth Street, and went touring again. She became a social as well as a theatrical favorite in the South, and in Charleston met her future husband, Doctor Arthur P. Haynes, the son of one of the most distinguished families in the State. They were married in Texas in 1856, and on their return stopped at New Orleans, where I was leading actor at the St. Charles Theatre, and engaged me to go to California with them. We went, and Mrs. Haynes became the idol of the Coast. But the marriage with Doctor Haynes was not a happy one, and while in California she procured a divorce, and married a man named Cooper. She lived in Salt Lake City for some time afterward, and after an interval played again in the West. Then she returned to New York, where she made her last appearance, if I remember correctly, at the Broadway Theatre, near Broome Street, in 1867, as Anna Catherine in The Woman in White. She died in New York in childbirth in 1868."

"One of her half-sisters, Edwina, married Oscar Lowe, a man of some importance, and is now living in Yonkers. She was a distinguished amateur singer, and was for a long time leader of the choir of the Church of Messiah in St. Louis, which I afterward transformed into Pope's Theatre, and managed. It is now the Century Theatre."

AMONG THE AMATEURS.

The amateur societies of Brooklyn have awakened from their summer sleep and are looking forward with enthusiasm toward the activities of the Winter. George H. Gardner has resigned from the presidency of the Booth because of press of legal duties, and has been succeeded by J. G. Blanchfield, who in turn has been succeeded in the vice-presidency by D. J. Lehnert. The annual banquet and installation of officers will be held on Oct. 6 in Gillman's Parlor, in Bedford Avenue, near Fulton Street. George Van Nostrand will be the installing officer, and M. Delavante will act as toastmaster. The opening reception will be held in the Pouch Mansion on Oct. 22. The opening play, at the Criterion Theatre, will be The Paper Chase.

The Sterling Dramatic Association will present late in November The Cruise of the Margarita, which was performed by the society with great success last season at the Montauk and Criterion Theatres. The play is by Rapael Navarro, and deals with thrilling incidents in Cuba's struggle for liberty.

REFLECTIONS.

Julie Kopacey sailed last week from Europe to appear in opera at the Irving Place Theatre in this city.

Edwin Gordon Lawrence's For Her Sake company stranded at Pittsburg, Pa., on Sept. 29. Bertrand Shaw and Francis M. Crossman attached the scenery and effects, and obtained judgment for \$94 for back salary.

Joseph Holland, of Robert Graham's company, playing Who's Your Friend, was apprised during a performance at Atlanta last Tuesday that his wife was dying at Buffalo. Mr. Holland received the telegram just as the cue came for his funniest scene, which he went through as brightly as usual. No one in the house guessed the awful truth.

Larry W. Hoffman is no longer connected with the management of the Southern-Price company.

Al. W. Martin's Uncle Tom's Cabin, formerly Salter and Martin's, now in its third successful season, will visit the East this year for the first time, playing Pittsburg, Philadelphia, Washington, Baltimore, New York (two weeks), Boston, and other centres. Lou Duclos is manager, Will J. Banks general agent and Will Sioman second agent.

Robert Browne has succeeded W. M. Wilkison as manager of Frederick Warde.

Anna Robinson wears some remarkably effective and elaborate gowns in The French Maid. She imported all these dresses at great expense from Paris, where she spent part of the Summer.

William Pierce, son of a New Jersey farmer, and Ella Ray were married recently in Brooklyn.

Ed L. Snader received a severe scalp wound last week while playing Brother for Brother at the Metropolitan Theatre. A fish hook in an out-cup inflicted the wound.

J. Charles Davis has gone to the Pacific Coast, representing F. C. Whitney.

Joseph Callahan, now in Washington, may soon star again.

Max Bleiman has sold A Southern Romance, which will soon open at Montreal, with Emmett Corrigan in the lead and W. H. Wright as manager.

Ex-President Harrison and Mayor Strong occupied boxes at the Empire last Thursday evening.

Marcella Sembrich and Signor Bovicanni sailed from England last Thursday to appear here in concert.

William C. Parker was arrested in this city last Thursday, charged by Manager A. H. Woodhull, of the Manhattan Theatre, with forging orders for passes.

The Banda Rosa is expected to arrive from Europe to-morrow (Wednesday).

Julia Arthur's honorary membership in the Theatrical Mechanics' Association has been of great service to her in the necessity of preparing new scenery, the striking members making an exception in her case.

W. A. Brady will send a company to Chicago to present The Cat and the Churn at the Schiller Theatre a week before The First Born opens in the Windy City.

Mr. and Mrs. Charles A. Bigelow (Valeria Douglass) caused the arrest last Saturday of one John Williams, who had stolen Mrs. Bigelow's umbrella.

George Bowles' Bo-Peep closed last week at Cincinnati, but salaries were all paid and the company was brought back to New York. Mr. Bowles has signed as business-manager for The Circus Girl touring company.

Margarete von Vahsel and Carlotta Stenbenrauch, soloists of the Banda Rosa, arrived last week from Europe. Their American debut will occur at the Metropolitan Opera House on Friday evening.

Mrs. Erving Winslow (Kate Reiglolds) conducts in Boston a school of dramatic culture, which is sought by aspirants for the stage and platform all over the country. Such of her pupils as she has pronounced worthy of her instruction have been accepted by managers, who know what her individual training is and what the guarantee of such an artist implies. Hardly one in ten of the pupils who apply to Mrs. Winslow for a preliminary course are allowed to continue with her, for she does not permit the helpless and incapable to waste time and money.

Irving Brooks and Louise Cedric (Mrs. A. F. Nickerson) were married on Wednesday evening, Oct. 6, at the Little Church Around the Corner, a few professional friends being present.

Messrs. Thompson and Kilpatrick, of The Old Homestead, have canceled their dates in Washington and three weeks of one-night stands. They will open at the Academy of Music, in this city, on Oct. 18, and will play there five weeks.

At the last matinee of The Prisoner of Zenda given in Harlem, the Lyceum Stock company received thirty curtain-calls—three after the prologue, five after the first act, seven after the second act, eleven and a speech after the third act, and four after the last act. This beats all records of the piece, and it is probable that few performances have been marked by so great a number of calls. A large portion of this recognition was bestowed upon James K. Hackett in the leading role.

Two of the plays which Julia Arthur has secured for future production are Infedele, a comedy-drama by the Italian dramatist, Robert Bracco, adapted by Charles Henry Meltzer and J. I. C. Clarke, and a new version of Camille by the same writers.

The Harry Rodgers company disbanded at Elkhorn, Wis., last week. Francis Owen and W. E. Dorsch organized from it the Francis Owen company, with the following roster: W. E. Dorsch, manager; Frank Willard, advance agent; Francis Owen, Ed Le Clair, Fred Armstrong, Frank Moore, Fred Barry, Minnie Hoffman, Millie Andrews, Alma Johnstone, and Millie St. John.

Sam S. Shubert, who has managed A Contented Woman this season, will take out A Black Sheep, which closed recently, directing the company as far as Chicago, whence S. T. King will conduct the tour.

Mary White Hall, one of McKee Rankin's pupils, will appear next week at the Murray Hill as Athenais in The Iroquois.

Kabale and Liebe was presented at the Irving Place Theatre last Friday evening for a single performance.

Alexander Guilman, the French organist, will return to America next month for a few recitals in the larger cities.

Laura Keene's Biography for sale everywhere. It is intensely interesting.—St. Paul Dispatch.

TELEGRAPHIC NEWS

CHICAGO.

The Theatres Thronged—Hall's Chat of Plays, Players and Other Persons.
(Special to The Mirror.)

CHICAGO, Oct. 11.

Those skeptics who have been declaring "the Windy City" dead as a "show town" should have dropped in at the local theatres last week. With perfect Fall weather and a fine line of popular attractions, the young men in the box-offices have been kept on the jump. The first ten performances of Secret Service at Hooley's drew \$1,500 more than the first ten in New York, \$1,827 more than the first ten in Boston, and \$355 more than the first ten in London. I understand that the word "royalty" is to be erased on the big "stands" and the line "Recognized by Chicago" substituted. The business has been such as to astonish even Manager Powers, who has become hardened to four figures. The third week opened with a packed house to-night, and the seats are selling three weeks in advance, with a line at the box-office all day long.

Smyth and Rice have a big winner in The Man from Mexico, with Willie Collier as "the whole thing." I saw Charles Wyndham in his version of the same play, called Fourteen Days; Nat Goodwin in his version, A Gay Deceiver; and last Summer a year ago I witnessed a third version, presented by George Hoey, Matt Snyder, and others in Hollywood Pool, Long Branch, but I enjoyed Collier's performance best of all. He is very funny. To-night he began his second and last week, and he will be followed next week by Julia Marlowe in Bonnie Prince Charlie.

My friend "Punch" Wheeler has sent me a photograph of himself, and I have placed it on my office desk alongside the picture of the police captain in my district merely as a matter of precaution.

Ward and Vokes had a great week at the Grand Opera House in their latest and best skit, The Governors, opening Sunday night to the capacity. Last evening they were followed by McNally's new farce, The Good Mr. Best, which opened well, and which has been improved since I witnessed its opening in New York last Summer.

Manager Charles M. Southwell, of the Philadelphia Castle Square Opera company, dropped in on me Saturday, and I also had a pleasant call last week from Charlie Plunkett and his wife. They leave the Jarbeau company next Saturday night, by the way, and return to New York.

David Henderson is now in possession of the Great Northern Theatre. As stated in The Mirror, the lease was signed last Saturday afternoon. As yet Manager Henderson has made no definite announcement of his plans, but extravaganzas revivals are probable.

Jarbeau and The Paris Doll have been doing very well at McVicker's, where they opened their second and last week last evening. Joseph Holland will follow, giving us, for the first time here, Madeline Lucette Ryley's new comedy, The Mysterious Mr. Bugle. Both Joseph and his brethren are always welcome in Chicago. Mrs. Ryley, by the way, seems to have been fortunate in Joseph as well as The Coat of Many Colors. But that "God Save the Queen" scene in her American Citizen has probably spoiled Nat Goodwin, for he writes Doctor Stanley that he has purchased an estate in England. We should hate to lose him.

The revival of London Assurance, by the stock company, was moderately successful at the Schiller last week. To-night a hit was scored by the organization in Fiske and Klein's strong play, The District Attorney, seen for the first time here. It is excellently cast, with Drouet, Nash, Carr, Leslie, Horning, Edison, Miss Otis, Miss Radcliffe, and Miss Dupree.

Billy Beach, by the way, played the title part in this play in the San Francisco Stock. Barrymore was there, and he thrust the part on Beach. The latter remonstrated, saying that it was a mean trick to saddle him with a long part full of pert questions, whereupon "Barry" replied: "Well, dear boy, you wouldn't expect a district attorney to answer questions, would you?"

Roland Reed comes to the Grand Opera House after the engagement of The Good Mr. Best, and will present his new play, A Man of Ideas.

The stock company at Hopkins' Theatre is giving an excellent revival of Jim the Penman this week.

The great Auditorium was packed to-night by the friends of the Chicago policemen, who enjoyed in Gay New York, as presented by Eddie Fay and a good company. Eight performances are to be given during the week for the benefit of the Benevolent Association, and something like \$25,000 will be realized. E. S. Tarr, whose father used to be with Evangeline, is the stage manager, and young Jim Peakes is in the company. But we miss Dave Warfield.

Ned Giroux, the circus man, writes me from Asheville, N. C., that he saw a sign there reading: "Andy McKay, Indian Medicine Man. Cures all Cuts and Chronic Affections."

Jacob Litt's big production of The Woman in Black had two large houses at the Alhambra yesterday afternoon and evening.

Over at the Academy of Music this week Mark Murphy is completing his round of the city in McSorley's Twins.

Clifford's new Savoy had a fine opening week with The Gay Matinee Girl, which went over to the North Side yesterday and opened at the Lincoln. This week Helen Russell's Burlesquers are at the Savoy, and His French Doll is at the Gaiety.

The jolly and rotund Ledge Lynch, who dropped out of sight several years ago, turned up here last week looking better than ever. He lives in Jackson, Mich., where he says he has an

occasional symposium with Charlie Pratt, another old timer.

A Miss Esther Lyons is to lecture on the Klondike at the Columbia next Sunday night. Wonder if she is the Esther who used to act?

In the police court the other day I fined a man \$5 and costs for "plain drunkenness," and then he told me he worked in a horseshoe factory. As I am superstitious I was about to remit the fine, when he added that he had worked there thirteen years. This made it a "stand off," and the fine "went."

Here is one from Ned Kennedy, of the Auditorium. May be it's new: One Hebrew meets another and says, reaching into his upper vest pocket: "Vill you haf a seegar vit me, like?" And the suspicious Isaac answers: "Vot's de matter vid it?" "Biff" HALL.

BOSTON.

A Big List of New Bills—Important Legal Decision—Notes.
(Special to The Mirror.)

BOSTON, Oct. 11.

There are novelties to burn in Boston to-night, and every house in the city but two gave a change of bill. Perhaps the most enthusiastic greeting was extended at the Park, where The Girl from Paris displayed vivacity and lingerie to the delight of the theatregoers who hadn't seen a play with the trade-mark of Edward E. Rice put on for a long run since the days of Venna. To be sure, 1492 and Excelsior, Jr., returned here since that time, but only for brief stays. The Girl from Paris, however, is here for an extended sojourn, and judging by the reception to-night it is a good thing that there is no time limit. The cast was chosen with a special idea to include Boston favorites, and surely no singer has made a more instant hit recently than Georgia Caine. A year ago she came here unknown, but in her first engagement she became a society favorite and her friends turned out en masse to-night. Fred Lennox, too, took the town by storm in Prince Pro Tem, and this is the first chance that he has had to play another part here. Their associates are well chosen and the piece promises to have a great run.

The dramatic novelty was the return of Daniel Frohman's Lyceum company, at the Hollis Street, after an absence from the local stage of two seasons. Since the company was last here it has been so thoroughly reorganized that it is almost a new one, and there was special curiosity to see the new leading man and woman, James K. Hackett and Mary Manning. The latter hardly came as a stranger, for her photographs had been for a year the best selling ones in the Boston shops. The Prisoner of Zenda, which has not been given here since Sothern's original production, will be the bill all the first week, leaving a varied repertoire for the second and last of the engagement.

Another who has skipped Boston for a season to re-open here to-night is Joseph Jefferson, who presented Rip Van Winkle to an audience which packed the Boston at advanced prices. They had to keep two box-offices running all last week to accommodate the crowds buying tickets for The Bostonians and Jefferson.

Marie Wainwright in melodrama! That announcement seemed to startle theatregoers, who had not seen her in that line since the days when she played in the stock company at the Museum, but it proved to be a winner at the box-office, for Shall We Forgive Her opened to an audience which packed the Columbia, and the outlook for the engagement insures a continuance of the Chauncy Olcott prosperity.

The City of New York is the attraction of the week at the Grand Opera House, and to-night there were yachtsmen enough in the house to give a salty flavor to all Upper Washington Street. They were out as a compliment to Commodore Moller, of the New York Yacht Club, and incidentally they beheld one of the best melodramas that has been given here for a long time.

The Castle Square had a Pinero night to-night, and The Amazons was given with capital effect. There is one member of the stock company whose work is so clever that he deserves special mention. That is Lindsay Morrison. He has been playing at the Castle Square for nearly sixty weeks now, and I have yet to see him give an ineffective impersonation. Next week, by request, there will be a revival of The Wife, which was the stock company's opening attraction.

Blue Jeans is the attraction at the Bowdoin Square this week, with Frances Marion Ballou, W. P. Carleton, and Ben D. Deane in the leading parts. I want to add a word to what I said last week about The Secret Enemy, at this house, for it made an unquestioned hit, proving a well written and strong melodrama, with a climax at the end of the fourth act that made the gallery go wild with enthusiasm. Elmer Grandin and Eva Montford Grandin made double hits as authors and actors, and the engagement proved most successful.

This is the last week of May Irwin's engagement at the Tremont, and to-night she displayed for the first time an importation of gowns from Paris and sang some new songs. The piece is undergoing a reconstruction under the direction of Sydney Rosenfeld, and the new additions which have been tried have been pronounced improvements.

Composite photographs were taken of the men and women in the stock company at the Castle Square last week with an interesting result. In the case of the men the mustaches of J. H. Gilmore and Charles Mackey have been lost in the shuffle, and the composite presentment looks most like Horace Lewis and Tony Cummings. With the ladies it seems that Rose Morrison must dominate the company, for the composite looks enough like her to be a sister.

One Round of Pleasure concludes its engagement at the Museum this week.

I am told that Olga Netherole, in trying to

prevent Joseph Hatton from disposing of the American rights to A Daughter of France to James O'Neill, has overlooked the fact that she did not present the play the number of times called for by the contract, and has forfeited all claim to it.

During the past week Ben Teal directed the rehearsals of A Musician's Romance, which Auguste Van Blens produces at Montreal this evening.

Daniel Frohman will rehearse his Lyceum company for its initial New York play during the Boston engagement.

The Boston Food Fair is proving an important rival to the theatres as an amusement provider.

Thomas H. McElroy, a South Boston boy, has been appointed assistant treasurer at the Tremont.

Colonel Frank Stone went to Buffalo with the Ancient and Honorable Artillery Company, of which he is a member.

Never Again will come to the Museum for a long run, following The Sign of the Cross.

The old Chauncy Hall Select Building in Copley Square has been leased by Charles F. Atkinson for one year, with a privilege of two. Atkinson is associated with Arthur Turpin, now in charge of the wax works at the Moorish Palace at the Nashville Exposition. The plant will probably be brought here the last week in November.

George Lowell Tracy, the composer, had a narrow escape from being shot last week. He was coming to town from his home in Winthrop when a bullet crashed through the car window above his head.

After one continuance the question of reduced prices at the Bowdoin Square was decided, with a victory for George E. Lothrop. Judge Richardson declined to grant a preliminary injunction restraining him from reducing the prices at his theatre. The petitioners for the injunction were the Liebler and Miner Company, proprietors of The Secret Enemy company, then playing at the Bowdoin Square, who claimed that the future value of their production would be affected by the lowering of the prices. They also claimed that their share of the receipts would be diminished. Mr. Lothrop appeared in his own behalf and resisted the application, claiming that the receipts would be larger under the new schedule than under the old, and that the reduction did not affect the standing of his house. C. F. Eldredge, his counsel, maintained that the case was one for the civil courts. Judge Richardson said no sufficient reason had been presented for requiring a return to the old prices, as the evidence tended to show the receipts were larger under the new, and dismissed the petition.

Mrs. Jane English assisted Charles H. Pattee in dispensing hospitality at a dinner which he gave at his Winthrop residence last week.

The Red Cross Bureau has been incorporated, with Torrey E. Wardner as president. It will give its first Sunday concert at the Park Oct. 17, with Brooke's Chicago Band as the attraction.

C. E. Inman has opened a theatrical agency in this city. He was formerly connected with the Lyceum.

Elliot Enneking has returned to Boston thoroughly recovered from her recent severe illness. She has not settled upon her plans for this season, although she has received many excellent offers since she became convalescent. Her Boston friends regretted the change in policy at the Grand Opera House, as Miss Enneking was to have been leading lady of the stock company this winter, and would have had excellent opportunities.

They are putting in a new ventilating plant at the Castle Square, in addition to the one required by the building law.

Henry E. Dixey to-day filed a voluntary petition in insolvency. No schedule of assets or liabilities was prepared.

Joseph Proctor's funeral was made an impressive but simple Masonic service last Tuesday. But few actors were present at the church. Private services were held at the house, after which the Knights Templar service was performed at Emmanuel Church. Here a brief eulogy was spoken by James H. Wiggin, as secretary of the Playgoers' Club, of which Mr. Proctor was an honorary member. Joseph Jefferson was one of the honorary pall-bearers, and sent flowers, as did Madame Modjeska, Mr. and Mrs. Isaac B. Rich, and many of Mr. Proctor's pupils. The interment was at Mount Auburn.

CINCINNATI.

Roland Reed at the Grand—Revival of The Crystal Slipper—Opera Company Closes.

(Special to The Mirror.)

CINCINNATI, Oct. 11.

Bo-Peep Extravaganza company, at the Walnut last week, closed a disastrous season on Saturday. The company is stranded.

Dave Lewis, at the People's this week, is indisposed, not having appeared for several evenings.

Roland Reed made his appearance at the Grand to-night in his new comedy, A Man of Ideas. Mr. Reed is in his element in the play. He is ably supported by Isadore Rush, and the interlude scene from As You Like It is capably rendered. Henry Miller in Heartsease is underlined.

The Interstate Theatrical Production Company, controlled by David Henderson, claims the Walnut Street this week in the initial performance of a sumptuous revival of The Crystal Slipper. The libretto has been rewritten to a great extent and many new topical songs introduced.

Beginning to-night the Boston Lyric Opera company at the Auditorium presents The Mikado for one week. Edgar Temple, J. K. Murray, W. H. Clark, Clara Lane, and Hattie Ladd assumed the leading roles, and charmed the audience which filled the theatre. Colonel Thompson has

made the engagement very popular through his efforts as manager.

Humanity was given at Heuck's yesterday at both performances. The play is replete with stirring situations and is handled capably by the company, under the leadership of Ross O'Neill and Alice Irving.

Kittie De Lorm essayed the stellar role at Robinson's Sunday before a large audience in The Dangers of a Great City. The melodrama has been here several times, and has always been received with approbation.

Robert Fitzsimmons and his vaudeville speciality show are at the Fountain Square.

A striking instance has been given recently of the capriciousness of public favor. The MacKay Opera company played a ten weeks' engagement during the Summer at the Zoo, and made a decided success financially. Meers, Young and Lightwood were both in the company, and determined to try the plan of giving operas during the Winter at a theatre in the city. They leased the old Star and transformed it into the pretty and cozy Queen City. A stock opera company was engaged and all arrangements were made for an extended season of light opera. But the public that flocked to the Zoo did not go to the Queen City. Last Tuesday prices were cut to 24, 18, 14, and 9 cents, with a general admission of 10 cents to all parts of the house at matinees. Still enough people did not come, although the reduced prices greatly increased the audiences. Mr. Young then made up his mind to abandon opera in Cincinnati, and the company closed Saturday night. The house is dark this week pending a decision as to the future.

WILLIAM SAMPOON.

WASHINGTON.

Comic Opera at two Houses—Eugenic Blair's Carmen—The News of the Week.

(Special to The Mirror.)

WASHINGTON, Oct. 11.

The Wedding Day, with Lillian Russell, Della Fox, and Jefferson D'Angella, opened at increased prices to-night, at the Lafayette Square, to a large audience. The operatic production, brilliant in stage settings and effective costuming, was given a rendition in every way satisfactory. The triumvirate of comic opera stars have many individual followers and the welcome tendered each was strongly marked. A thoroughly talented supporting co. and a particularly capable chorus gave valuable assistance. The advance sale is good and the indications for a successful week are bright. Kellar will follow.

To-night's bill for the fifth week of the Castle Square Opera company's season at the Columbia, comprising Billie Taylor and Cavalleria Rusticana, is a strong one and attracts to the full capacity of the house. Both operas are presented with every attention to detail, and with Lizzie Macnicol, Grace Golden, Gertrude Quinlan, Emma King, Florence Metcalf, Joseph Sheshan, Melville Stewart, William Woolf, E. N. Knight, and Arthur Wooley in the principal roles, finished performances are given. In Billie Taylor, Madame Elizabeth Le Sautier, a new soprano, made her first appearance as Phoebe, and created a most favorable impression. Clover is in preparation.

The National is occupied this week by the Primrose and West Minstrel company, headed by George Primrose, George Wilson, and Milt G. Barlow. The opening to-night shows a strong inclination for this class of entertainment and the full house praised the long and excellent programme. Raymon Moore, leading a strong vocal contingent, made a hit in his songs, and the monologue of George Wilson and specialty of Milt Barlow are as strong as ever. In Town, with George Edwards' London Gaiety company, comes next.

Bertha Creighton in Romeo and Juliet is the attraction at the Academy of Music, opening to-night to a large and well pleased audience. This engagement was a hurried one, for it was not known until late Saturday that the regular booking, Bo-Peep, had gone to sleep in Cincinnati. The Country Girl and Ingomar will be given during the week. Go-Wan-Go Mohawk in The Indian Mail Carrier will follow.

The Sidewalks of New York enjoys a good start at the Grand Opera House, where the play opens to a large attendance. The sensational scenes are aptly pictured, and the dive from the top of the stage into a tank of shallow water by Paul J. Tustin was roundly cheered. A good co. is seen in the work. The Privateer comes next.

The scenery and costumes of the Thomas Q. Seabrooke Opera company, playing last week at the Lafayette Square, were seized by writ of attachment Saturday night, to satisfy a debt of \$250, in behalf of one Mr. McLeod, of New York. The debt is said to have been contracted by J. C. Whitney, of New York, and not by Fred C. Whitney, of the opera company. The goods are valued at more than \$3,000.

Early last week Judge Cole, of the Equity Court, signed the order in the case of Uriah H. Painter against John W. Albaugh, denying Mr. Painter's petition for the appointment of a receiver for the Lafayette Square. The court directs Mr. Albaugh to deposit the receipts of the theatre in a bank to the credit of John W. Albaugh, manager, and give weekly statements of receipts and expenses to Mr. Painter and his attorney. The court also refers the case to the auditor of the court for an accounting of all moneys advanced and expended by the parties, or either of them, in and about the erection, construction, etc., of the theatre.

The lecture-monologue, Out of the Past, given so successfully by James Paxton Voorhees last Sunday night at the Columbia has been booked by Manager Metzerott for a return engagement this Fall. Mr. Voorhees leaves this week for a lecture tour of Indiana, after which engagements will be filled in New York and Boston.

The Boston Symphony Orchestra will give five Tuesday matinees during the season at the

Lafayette Square, on Nov. 9, Dec. 14, Jan. 18, Feb. 15, and March 22. The soloists will be Lillian Blauvelt, G. Campanari, Rafael Joseffy, and C. M. Loeffler.

The Engstrom Sisters, with the Rentz-Santley company, this week at the Lyceum, scored the biggest kind of a hit on their appearance to-night. Their act is quaint, unique, and full of dash. They are two of the cleverest artists on the vaudeville stage, and their success is deserved.

George Frederic Hinton is here ahead of Sousa and his band, who will be heard in concert at the Lafayette Square next Sunday.

Eugenie Blair closed her two weeks' engagement at the Academy of Music Saturday with a performance of Carmen, in which she added another triumph to her list. This was her first appearance in the role, and the difficult part was given a natural and charmingly attractive impersonation.

Remenyi, the violinist, will appear in concert at the Columbia next Sunday. He will be assisted by Louise M. Brehany, soprano, and William Sauvlet, pianist.

The biograph commences this week the Winter season at Willard's Hall.

Joseph Fralinger, manager of principal amusements in Atlantic City, was a visitor on business during the week.

O. S. Metzgerott is now associated with Frank B. Metzgerott in the management of the Columbia Theatre.

Edgar G. Disney, formerly treasurer of the Grand Opera House, has been engaged as assistant to Treasurer Charles A. Shaw, of the Grand Opera House in your city.

JOHN T. WARDE.

PHILADELPHIA.

Improvement in Attractions and Business—Under the Red Robe—The Bostonians.

(Special to The Mirror.)

PHILADELPHIA, Oct. 11.

The attractions offered this week are of a superior order. The discriminating public have wisely and justly refused to patronize attractions without merit.

Under the Red Robe scored an immediate success at the Broad Street Theatre this evening. The Empire Theatre company in its entirety gave an artistic representation of this romantic drama, and the prominent people in the cast all received a hearty welcome. Under the Red Robe remains the programme for three weeks, and will be followed Nov. 1 by the Lyceum Theatre company.

The Girl from Paris at the Chestnut Street Theatre continues in its successful career, being full of life, entertaining, and just the style to please the masses. The fiftieth performance with souvenirs takes place Nov. 1. One Round of Pleasure, with original cast, is the attraction to follow.

The welcome tendered The Bostonians this evening at the Chestnut Street Opera House, with the first representation in this city of their pleasing comic opera, The Serenade, proves in what esteem the leading operatic organization in this country is held by our musical and fashionable society. The Serenade made a pronounced hit; the new soprano, Alice Nielsen, aided by the old favorites, Henry Clay Barnabee, Cowles, MacDonald, Jessie Bartlett Davis, George Frothingham, and Josephine Bartlett, was received with much applause. The engagement is for two weeks, with large advance sale. Nat Goodwin was originally booked for Oct. 23, two weeks, but will not appear until later in the season. George Edwards' London Gaiety company, with In Town, will fill the date.

Anthony Hope, in readings from The Prisoner of Zenda, etc., will appear in two entertainments in this city—a matinee, Oct. 23, at the Chestnut Street Opera House, and in the evening at the Academy of Music.

Donnelly and Girard, with their amusing spectacular operetta, The Geizer, are one of the strong attractions of the week, and judging from their reception at the Park Theatre to-night the two weeks' engagement is an assured success. The burlesque abounds in funny situations and catchy songs rendered by people of ability. Duff's company in Shamus O'Brien follows Oct. 25 week.

The Castle Square Opera company at the Grand Opera House is singing Clover this evening to a packed house. The company includes Edith Mason, Elvia Crox, Bessie Fairbairn, Gertrude Rutledge, T. H. Perse, Raymond Hitchcock, W. G. Stewart, Harry Morton, Frank Ranney, Mr. Stewart. The old-time patronage is now being accorded this house, and the subscription list for seats covering the entire year already exceeds the advance sale of last season. This proves how popular are reasonable prices, coupled with a first-class entertainment. Lilly of Killarney is in rehearsal for week of Oct. 18.

Elvia Crox, who has made a pronounced success with the Castle Square Opera company, will probably remain a permanent member of the organization. She has dropped the name of Seabrooke. She was in New York on Sunday by appointment with her lawyers, Howe and Hummel, where she met her husband, but there was no reconciliation.

By arrangement with Roland Reed, the Girard Avenue Theatre this week presents Innocent as a Lamb, with Frank B. Hatch as Tobias Pilkington, a gay old broker, assisted by Amy Lee, Valerie Bergere, and the well equipped stock company, giving a clever performance of this comedy, and receiving the approval of the patrons of this theatre. An elaborate production of Shenandoah is announced for week of Oct. 18.

Edward Harrigan, after a tour in the vaudeville, resumes his position as a star attraction this week at the National Theatre, presenting a reconstructed version of life in the metropolis termed The Grip, which was a great hit in

former years. New songs are introduced, and the supporting company is of good calibre. Northern Lights is booked for week Oct. 18; Chimmie Fadden 25.

I clip the following from one of our local papers, but do not vouch for its veracity:

Jay Hunt, a well-known Philadelphian, for years past actively identified with theatrical affairs in Boston, will soon become manager of a new enterprise in this city. A syndicate has been formed and the proposed theatre will be conducted on a plan novel to this city. The details will be made known shortly.

After an absence of five years from this city, the Indian actress, Go-Won-Go-Mohawk, appeared this week at the People's Theatre in her new play, The Indian Mail Carrier, of which she is the author. She has a good company, and gave a vivid and picturesque performance. Bookings: Under the Polar Star Oct. 18; City of New York 25; Oliver Byron Nov. 1; Al Lipman in The Indian Nov. 8; Sporting Duchess Nov. 15.

Damrosch's season of grand opera will be inaugurated at the Academy of Music Nov. 29. The season includes twenty performances, fourteen evenings and six matinees. The company includes Madame Melba, M. Ibo, Mlle. Barna, M. Boudouresque, Madame Gadski, Herr Krause, Signor Campanini, Bismpham, and Salignac. All the boxes are already sold for the season, and the old subscription list in its entirety has been renewed, thus insuring profitable returns and good operatic representations.

Forepangh's Theatre has an excellent attraction in John A. Stevens' popular play, Passion's Slave, the well-known and meritorious stock company giving a powerful and realistic representation, headed by George Learock and Carrie Radcliffe. Handsome special scenery is used with every change of programme, and to the credit of Mrs. John Forepangh every production at this theatre is handsomely staged, and Mrs. Forepangh's care is amply rewarded by large paying business every week. The World Against Her is in rehearsal for Oct. 18. Lord Chumley, never before played at popular prices, has been secured for this house for week of Oct. 23. Mrs. Forepangh is indebted to David Belasco and his representative, B. F. Roeder, for the privilege of being the first stock manager to present this comedy.

The Royal Secret, with Wilton Lackaye and Fanny McIntyre in the cast, is the attraction for the week at the Walnut Street Theatre.

Dumont's Minstrels at the Eleventh Street Opera House present a good programme with amusing burlesques. The comedians, Hughie Dougherty, Harry C. Shunk, Murphy, and Gibson, and the excellent singing of James McCool and the new tenor, J. M. Woods, are the features.

The Boston Symphony Concerts at the Academy of Music will be heard on five dates—namely, Nov. 8, Dec. 13, Jan. 17, Feb. 14, March 21.

Edward M. Bell, a favorite leading man, will make his first appearance with the Girard Avenue Stock company Oct. 25 in Shenandoah. Sousa and his popular band will appear at the Academy of Music Oct. 22 and matinee and evening Oct. 23.

The Damrosch season of grand opera, to be inaugurated Nov. 29 at the Academy of Music, promises to be very successful. The subscription list is large; our society leaders head the list, and are using their individual efforts to guarantee financial results and make the season a brilliant one.

The following item is going the rounds of the press: "David Henderson will manage the Great Northern Theatre in Chicago for the Philadelphia syndicate." I can positively state, on the authority of William J. Gilmore and Charles H. Yale, of the Interstate Theatrical Production Company, Limited, that they have no interest of any kind in the above named theatre.

"Theatre sickness" is the name of the new disease recently discovered by a French physician and at present the topic of discussion in scientific circles. It resembles sea sickness and takes the victim unawares. Giddiness and loss of consciousness are among the symptoms, and in perverse cases the malady causes death. The Parisians must have gazed on a series of performances as bad as some which have lately appeared in this city. But instead of the public being attacked by the disease, in our case the managers have been the victims.

Samuel F. Nixon, of the theatrical syndicate, after a four months' European tour, arrived in this city on Saturday evening, and received a monster serenade from the combined orchestras of his three theatres. S. FRANKENBERG.

ST. LOUIS.

Good Bills at All Houses—Columbia Theatre Nearing Completion—Gossip.

(Special to The Mirror.)

St. Louis, Oct. 11.

Kelly and Mason presented Who is Who at the Olympic last night, and made quite a good impression with the audience. It is a bright comedy, full of complications and interspersed with a number of extremely good vaudeville features. The company is an unusually strong one.

The Mysterious Mr. Bugle, preceded by the curtain-raiser, Our Chums, was the card at the Century last night, and will run all the week. Joseph Holland has the leading role, and the rest of the company is composed of sterling comedians who contribute to make the farce a big success.

The scenic melodrama, A Guilty Mother, proved a drawing attraction at Havlin's yesterday afternoon. The company presenting it has been well selected.

The Imperial Stock company presented Othello yesterday afternoon. The production was a splendid one, and met with a hearty reception. Smith and Campbell furnished the vaudeville.

Alabama was given by the stock company at

Hopkins' with entirely new scenery. It made the biggest kind of a hit. The high-class vaudeville bill was headed by George Thatcher and Ed Marble, and included Fox and Alton, the Carlisle Sisters, Ford and Francis, Finley and Tuohy, the Folly Trio, Arline Ramsey, the Aherna, and the cinematographe with new views.

Manager James J. Butler had for his attraction yesterday afternoon Vanity Fair, with a company of pretty girls and more or less amusing comedians. It is one of the best shows seen at this house this season.

Catherine Campbell, who is playing second leads in the stock company at the Imperial this season, has made a hit in the parts she has been seen in this season. She is a forceful and painstaking artiste, and in her work in In Spite of All had a very strong part, dividing the honors with the leading lady, Miss Bateman.

The German Theatre Association Company filed articles of incorporation last week. The capital stock is \$2,000, divided into shares of \$50 each, fully paid.

Progress on the new Columbia Theatre can now be seen by the most casual observer, and that the theatre will open during the latter part of November is now assured. Manager Charles P. Salisbury has completed the stock company, and states that it is beyond all shadow of doubt the strongest organization of its kind in the country. Harry St. Maur will be stage-director, and the stage-manager will probably be Richard Baker, last season at Hopkins' Grand Opera House.

The Exposition continues to draw large crowds with Victor Herbert's band.

The first annual horse show will be held in the New Coliseum in the Exposition, beginning Oct. 25 and lasting until Oct. 30, inclusive. The Coliseum has been rebuilt at a cost of \$150,000, and will have a seating capacity of 12,000.

Edith and Sloan Shackelford, who have been making a big hit in their vaudeville turn, are at their home in this city resting. They will go out again next week on a tour through the East.

Charles Burnham, who for several seasons has been one of the best members of Hopkins' Stock company, has left that house, and is now with the Imperial Theatre Stock company.

Charles P. Salisbury, the manager of the New Columbia Theatre, and also manager of the Buffalo Music Hall, was in the city last Friday and Saturday on business. He reports his Buffalo house doing a big business. He will be in the city again later in the month, and will remain permanently.

Lawrence Hanley, of the Imperial Stock company, St. Louis was presented with a silk hat recently and two hundred members of the Western Commercial Travelers' Association attended the performance one evening out of compliment to him. All this was because of his efforts to entertain the members at a smoker given by the association one evening last week.

Sam Ables, formerly press agent for Hopkins' Grand Opera House, left last week to take the position as treasurer of the Old Moneybags company and Lew Munson has taken his place. Mr. Munson was in advance of The Derby Winner two seasons ago and is also the press representative for the Fair Ground Association.

Madame Tavery, the operatic artist, will appear in vaudeville at Hopkins' Oct. 24, and so will Mary Norman, who has recovered from her illness. W. C. HOWLAND.

BALTIMORE.

Nat C. Goodwin and Keller Open to Crowded Houses—A Brace of Accidents—Items.

(Special to The Mirror.)

BALTIMORE, Oct. 11.

Nat C. Goodwin had a great opening at Ford's Grand Opera House this evening. The house was packed from pit to dome, and standing room was at a premium. Mr. Goodwin was warmly received on his initial appearance and did all to justify his welcome during the succeeding acts of the play. An American Citizen appeals essentially to an American audience, and in the hands of competent artists it is bound to be a go. Maxine Elliott is as beautiful as ever, but she has improved so much in acting that she need no longer be noted for beauty alone. The supporting company is all that could be desired.

The Academy of Music is this week given up to magic and all sorts of weird things, for Keller reigns supreme. Mr. Keller has added many new illusions since last season, and his performance is as entertaining and mystifying as ever.

The stock company at the Lyceum presented to-night that delightful farce, All the Comforts of Home. In it the capable company was seen to advantage and added another favorable impression to the two they have already made in Nancy and Captain Swift. Manager Albaugh has reason to congratulate himself upon his selection of the artists who compose this company, for it has proved, indeed, most felicitous.

Under the Polar Star drew a crowd to the Holiday Street and was well presented, both as to company and scenery.

Margaret Mather's performances were much enjoyed at Ford's last week, and no small share of the credit is due to her accomplished leading man, Tom Coleman.

During Margaret Mather's performance of Romeo and Juliet at Ford's, on Thursday evening last, an alcohol lamp was overturned on the stage and all the drapery surrounding the catastrophe of Juliet took fire. For a few moments matters looked serious, but the curtain was promptly rung down and the flames extinguished by stage hands. A tremor passed over the audience at the sight of fire, but fortunately all remained seated, and the idiot who under like circumstances usually cries fire was conspicuous by his absence.

Joseph P. Keefe, stage-manager for Stuart Robson, met with a painful accident on Thursday afternoon last. Mr. Keefe had just left his

dressing-room after the matinee, and was crossing Howard Street, when he was seized with a sudden attack of vertigo and fell heavily to the ground, his head striking a stone curbing, cutting a gash about four inches long. Mr. Keefe, who is about sixty years of age, was assisted to his boarding house, opposite the Academy of Music, where Professor H. H. Biedler attended him. Mr. Robson was much distressed by the matter, as Mr. Keefe is affectionately termed the father of the company. He was confined to his bed for several days, during which time Thomas A. Wise acted as stage-manager.

HAROLD RUTLEDGE.

GOSSIP OF THE TOWN.

John P. Smith is still very low at the New York Post Graduate Hospital. Jennie Parker, of the old Baltimore theatrical Parker family, is ill at the same hospital.

George Herbert Leonard has retired from the cast of My Boy.

Mathilde Cottrelly has returned to the city after an unprofitable comic opera engagement.

Manager Augustus Pitou says that his production of Cumberland '61, to be shown next week at the Fourteenth Street, will be the most expensive he has ever undertaken.

Grace Henderson has returned to this city, having closed with Auguste Van Biene.

Frederick Warde will produce Iskander at Lancaster, Pa., on Thursday evening.

A Husband by Deputy will be first produced in America at Cohoes, N. Y., next Saturday.

Clementine De Vere's sixteen weeks' concert tour began last evening. She will visit all the larger cities of the East and Central States, assisted by M. Beresford, Paul Listeman, Clara Murray, and Signor Supio.

Mrs. Henry Dazian, wife of the costumer, fell three stories down an elevator shaft on Oct. 11. Mrs. Dazian, though badly shaken and bruised, escaped without breaking a bone, which was considered almost miraculous.

Minnie Seligman has sued Henry C. Miner for \$5,000, alleging breach of a contract said to have been made for her appearance at Miner's Theatre, Newark, N. J., in 1894.

Vivian Bernard's condition was so much improved last week that she was removed from the hospital to her home.

The Stowaway, which is in its tenth season in this country, has been playing several years longer than that in England. From the repertoire companies in the West playing it constantly Davis and Keogh say they receive about \$3,000 a year in royalties.

George W. Monroe will begin his annual starring tour Nov. 22 in a new version of A Happy Little Home by Charles Klein. Robert B. Monroe will manage the company. Annie Lloyd will play the new soubrette part. The tour contemplates a supplementary season on the Pacific Coast, with the view of a trip to Australia, negotiations for which are pending. Rehearsals will begin on Nov. 10 in New York.

Della Pringle, at Grand Island, Neb., gave her manager a diamond stud valued at \$150, the company having broken records on a return date.

The Kittle Lamont company disbanded at Du Bois, Pa., Oct. 2.

John Dillon celebrated his sixty-sixth birthday Oct. 2.

Bert Koenig, manager of the Cameron Clemmons company, was married in Philadelphia, Oct. 4, to Mame Gerhart, of Mahanoy City, Pa.

Because of her unsoundness of mind, a guardian was appointed on Oct. 2 for Alice J. Carle, of Portland, Maine, formerly a member of The Bostonians and the Wilbur and Gran opera companies. Treatment which she is now undergoing is expected to restore her health and faculties.

T. F. Kintiry, of Bellows Falls, Vt., sold all his interest in the Mora company to C. L. Grey, of Newark, N. J., Oct. 1. Fred Williams will continue as business-manager.

Master Martin, late of the original "Big Four," is playing the tramp in The Wyoming Mail company, and also doing his specialty.

The scholarships announced by the Stanhope-Wheatcroft Dramatic School have been duly awarded, and in conjunction with her assistant instructors, Alfred Fisher and J. H. Ryley, Mrs. Wheatcroft will commence the season's work next Monday with a complement of very promising students.

Mr. and Mrs. George Henschel will give the opening recital of their tour at Brooklyn to-morrow (Wednesday).

The Metropolitan Opera company, disbanded in Union City, Tenn., last week.

The Isaac Payton Comedy company broke records week before last at Broken Bow, Neb., where the house was sold at 10 a.m. each day. Mr. Payton is scoring heavily in his new play, A Much Married Man.

Ben Pflaum is managing the reconstructed O'Hooligan's Wedding company, with Sam Robinson in advance.

J. L. Packer, manager of Ray and Loghner's Comedy company, will open in Ansonia, Conn., on Oct. 14. A performance of A Glimpse of Paris will be given in conjunction with the vitascope.

Physicist is painting the scenery for a new play called Charles O'Malley, by Theodore P. Sayre, which Wilton Lackaye will produce.

Mr. and Mrs. Frank Murphy will be the losers of a new theatre to be built by an insurance company at Montreal. The new house will cost \$50,000.

Mr. and Mrs. Charles N. Stewart (Emma Italia, Lew Huddy, and Kathryn Davenport are no longer with Con Hollow.

Grace Huntington has made a pronounced hit in the part of Elizabeth Hubbard in A Puritan Romance. The Philadelphia papers warmly praise her acting.

The Grand, at Bowling Green, Ohio, is open for season. House has been greatly improved; seating capacity 1200, population 6000. Open time for good attractions. Large oil territory to draw on.

WANTED

Farce Comedy, star part for woman; also Romantic Comedy, leading part for woman. ALICE KAUSER, 1432 Broadway, N. Y.

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-page, \$40; Half-page, \$75; One page, \$140.

Professional cards, \$1 a line for three months.

Two line ("display") professional cards, \$3 for three months; \$5 for six months; \$9 for one year.

Managers' Directory cards, \$1 a line for three months.

Reading notices (marked "R") 10 cents a line.

Charges for inserting portraits furnished on application.

"Preferred" positions subject to extra charge. Space on last page exempt from this condition.

Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open and receives advertisements every Monday until 7 P. M.

SUBSCRIPTION.

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The Editor cannot undertake to return unsolicited manuscript.

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NEW YORK, - - - OCTOBER 16, 1897

Largest Dramatic Circulation in the World

CURRENT AMUSEMENTS.

BROADWAY.—HALF A KING.
DAILY.—THE CIRCUS GIRL, 8:30 P. M.
EMPIRE.—THE LITTLE MONSTER, 8:30 P. M.
FIFTH AVENUE.—THE DEVIL'S DISCIPLE.
FOURTEENTH STREET.—THE SIGN OF THE CROSS.
GARDEN.—A BACHELOR'S ROMANCE.
GARFIELD.—A BACHELOR'S ROMANCE.
GRAND OPERA HOUSE.—FOR LIBERTY AND LOVE.
HERALD SQUARE.—THE FRENCH MAID.
ROYAL.—THE FRENCH MAID.
SEVEN UNION SQUARE.—VAUDEVILLE.
BOWEN AND HALL.—VAUDEVILLE, 9:15 P. M.
LYCEUM.—THE LAST OF LYONS.
PEOPLES.—ROMANCE OF COOL HOLLOW, 8:15 P. M.
PLEASURE PALACE.—VAUDEVILLE.
PROCTOR'S 324 STREET.—VAUDEVILLE.
STAR.—THE FAIR AT NIGHTTOWN, 9:15 P. M.
TONT PASTORS.—VAUDEVILLE.
WALLACE'S.—THE FRENCH MAID.

ACCORDING to a symposium in the Paris *Figure* recently, written by leading French dramatists on a group of subjects relating to the theatre, the problems in that country resemble those that confront the theatre here. Among the subjects treated were: The vandeille craze and its effect on the legitimate drama; admission prices; the speculative manager and his influence on art; and the value of a first-night verdict. Some of the opinions advanced were: That the music halls are not responsible for the low ebb in legitimate theatres, but they benefit by it; that high prices are responsible for poor patronage of the better Parisian theatres; that it is a manager's own fault, and not the fault of the public, authors or critics, if he does not make money, and that managers generally gamble with too high stakes instead of contenting themselves with and catering to a steady clientele; that the Parisian theatre audience does not differ from the provincial audience except on first-nights, when it is simply more "au courant"; and that the first-night audience no longer makes the success of a play, because it goes to judge, whereas subsequent audiences go to be amused. A discussion of these topics and they relate to the theatre in this city and country would prove interesting if not profitable.

The manager of an alleged "strictly high-class vandeille theatre" in Nashville, Tenn., writes to THE MIRROR complaining against two performers who, he claims, broke a contract with him. On this manager's letter paper, printed prominently in red ink, are a set of "rules" for the government of performers who play in his place. One of these "rules" reads: "All ladies must go in the cafe." The presumption is that the performers against whom the manager complains were reputable persons who did not propose to observe the "rules" of this manager, who, it is no violation of confidence to say, is one of the persons whose methods in the amusement business would disgrace it were there not many other persons in it whose methods command respect.

THAT is an unaccountable interview with W. S. GILBERT printed in Edinburgh. This author declares that he will write no more plays, because "London critics attack an author as if he was a scoundrel of the worst type," and so Mr. GILBERT does not feel disposed to put himself forward "as a cock-shy for these gentlemen." Mr. GILBERT is old enough to know better than to utter such a moan. He has written plays that have succeeded in spite of the critics, and he therefore ought to remain superior to their decrees.

A COMMENDABLE JUDGMENT.

THE Court of Appeals, in dismissing the appeal of a manager in this city against conviction for a misdemeanor in presenting a pantomime called *Orange Blossoms* some time ago, has affirmed a public judgment that condemns such exhibitions, no matter what their ephemeral profit may be as a result of the patronage of the thousands of curious persons transiently sojourning in New York whose tendencies when they visit this town are far different from their habits at home.

It happened that the pantomime in question so clearly transgressed the law that the authorities were moved to suppress it and to punish the management responsible for it. The courts in the successive steps in the case on appeal to the ultimate tribunal have rebuked the assumption of the appellant that he had been wrongly dealt with by the police in the premises. Final judgment in the case ought to be a lesson to certain managers who are anxious to pander to prurency because they think it may profit them to do so.

This pantomime was worse only in a degree than many "shows," so-called, that the police do not interfere with because the "shows" stop at the very verge that demarks the decent and permissible from the indecent and proscribed. In fact, during every theatrical season in New York there are exhibitions in various theatres that so closely approach the line of illegality that it is a wonder they escape a press censure that would inspire police action. It is no less the truth, however, to say that these exhibitions are exceptional, and that the great majority of the offerings of metropolitan theatres are legitimately entertaining, healthily suggestive, and commendable in every way as far as public morals are concerned.

Persons of narrow vision outside of New York erroneously condemn public taste in this city as responsible for the occasional flash production that is exploited here and afterward sent to other cities as "a great metropolitan success." Public taste in New York has no relation to such productions. They are put forward for and supported by the thousands of transients who sojourn in this city at all seasons—persons who come here for "pleasures" that they never seek at home, and other persons who come here ostensibly on business yet who go the pace while in New York. Such persons may be found in this city at all times in number large enough to fill three or four theatres, and for them are furnished the femininely-pictorial and sensationally-wrought pieces that are sent on the road, happily to failure in many cases because no other city has a transient population that will support them. The great resident New York theatre public is never seen among the ever changing throng of strangers and sojourners who make the flash attraction prosperous here. This resident public goes to the theatre only to enjoy something of artistic moment, and no great artist and no great play fails to appeal to it.

A CORRESPONDENT calls the attention of THE MIRROR to several persons in the theatrical profession who formerly were prominent as "crooks," says that their pictures may be found in "The Rogues' Gallery," and insists that they ought to be driven from all connection with the stage. No doubt they ought to be, but for the moment they seem to be in a demand of curiosity. They will in due time gravitate back to the operations for which they are fitted. More interesting would be the open descent to dishonest companionship of some persons in the profession whose faces are not yet to be found in "The Rogues' Gallery."

To one in touch with theatrical matters in this country, and one in touch with such matters here is necessarily more or less familiar with foreign theatrical movements, the weekly dispatches in the daily press from London as to stage events in that metropolis, interlarded as they are with American references in various interests on both sides, are more amusing than some things in the theatres. Things in the theatres are meant to be amusing. Why is it that these foreign dispatches, which are meant to inform, simply entertain?

THE news dispatches last week told of an actress who, after her company had stranded, made her way back to New York on a freight train and part of the way without food. This young woman deserves better fortune, and probably will win it.

WITH some irrelevant circumstance the newspapers tell of the retirement from the stage of a woman of international note who really never proved that she belonged on the stage.

As is usual, the theatrical failures of the early season do not include any attraction of merit or legitimate novelty.

PERSONALS.



MORTON.—Above is a portrait from a recent photograph of Charles Morton, who is probably the oldest theatrical manager in active service in the world. Mr. Morton has long directed the Palace Theatre of Varieties, London, and in August last celebrated his seventy-eighth birthday.

BARRETT.—Wilson Barrett has made arrangements with Williamson and Musgrove for a sixteen weeks' tour in Australia, during which he will present *Claudian*, *The Sign of the Cross*, *The Manxman*, *Ben-my-Chree*, *The Silver King*, and *Hamlet*.

REHAN.—Ada Rehan is arousing English playgoers to enthusiasm. She and the other members of Daly's company are now playing a two weeks' engagement at the Grand Theatre, Islington. Appearances at Manchester and Liverpool will follow, and thence the company will return to New York.

HOFFMAN.—Maud Hoffman, leading lady with E. S. Willard, is a great-granddaughter of the Kentucky pioneer, Daniel Boone.

KIPLING.—Rudyard Kipling, the successful story writer, is at work upon a play based upon life in India.

CARLETON.—W. T. Carleton will revive *Meinherr Jan* at Camden, N. J., this week, and will soon appear in Philadelphia.

MANSFIELD.—Richard Mansfield received last Tuesday a cable message from G. Bernard Shaw, author of *The Devil's Disciple*, extending congratulations upon the success of the play.

DREW.—John Drew began last week to rehearse Sydney Grundy's new comedy, *A Marriage of Convenience*, which he will present at the Empire at the close of Maud Adams' engagement.

STEPHENS.—R. N. Stephens, author of *An Enemy to the King*, is arranging for a London production of his earlier play, *The White Rat*.

ROSENTHAL.—Moriz Rosenthal, the European pianist, will not return to America this season, as planned. His health is still far from good and his reappearance here has been postponed indefinitely.

DE NAVARRO.—Madame Antonio de Navarro (Mary Anderson) has gone to Paris, where she will study singing during the Winter, but with no intent, as she has assured an interviewer, to appear as a professional vocalist.

TEMPEST.—Marie Tempest is arranging to return to these shores next season. She has denied in London her reported betrothal to Cosmo Stuart.

JEFFERSON.—Joseph Jefferson opened his season at Portland, Maine, last Thursday, presenting *Rip Van Winkle*. He left his summer home at Buzzard's Bay, Mass., early last week.

MCCORMICK.—Manager Andrew A. McCormick, of the Broadway Theatre, has written a magazine article expressing his faith in "The Stability of Comic Opera."

LINTHICUM.—Lotta Linthicum, who was so successful as Dacia in *The Sign of the Cross* last season, has been engaged to appear in Arthur Pinero's new play at the Court Theatre, London. Miss Linthicum was formerly with Augustin Daly's company, and two seasons ago was leading lady at the Girard Avenue, Philadelphia.

SUTHERLAND.—Anne Sutherland opened as leading lady with Joseph Jefferson at Portland, Me., last Thursday, and scored a conspicuous success.

VIARDA.—Alexandra Viarda, the Polish actress, will make her American debut at the Fifth Avenue Theatre on Nov. 29, in Richard Voss' tragedy, *Alexandria*.

NORDICA.—Lillian Nordica arrived from Europe last Saturday. She will sing at Bangor this week and Portland next week, and on Nov. 1 will begin an extended concert tour.

ELLISER.—John A. Elliser, the veteran manager and actor, is ill at his residence in this city.

BOOTH.—Agnes Booth, who has been visiting friends in this city, has returned to her home in Boston.

HEARST.—William R. Hearst, proprietor of the *Journal*, is said to be peculiarly interested in *The Telephone Girl*, in which Louis Mann and Clara Lupman will be featured. This piece was produced in Paris several seasons ago under the title *La Dame du Telephone*.

CLAPP.—Henry A. Clapp, the eminent critic and Shakespearean scholar, of Boston, has begun an unusually instructive course of lectures on the plays of Shakespeare, before the Brooklyn Institute's Department of Philology.

AMONG THE DRAMATISTS.

Joseph O'Meara, the romantic actor, who is touring the West with the Gibson O'Meara company, produced his new play, *The Romance of a Poor Young Man*, recently at Mexico, Mo., with success.

Louis N. Parker's play, *The King of Peru*, which failed here when presented by Richard Mansfield, is to be shown in London by Murray Carson under the new title, *A Vagabond King*.

J. T. Day, lessee of the Strand Theatre, London, has accepted a new play by Henry Jardine, an American actor, who has been playing in London for the past year. Naples is the scene of Mr. Jardine's play, although the characters are American.

James C. Roach has just completed a four-act comedy-drama called *My Rich Relations*, in which the principal role is that of an eccentric Irishman, an ex-captain of the British Army, who, owing to the treachery of a titled associate, finds himself relegated to a garret in New York city. In the course of events he discovers his only brother, who emigrated to America thirty years before the opening of the play, and who has become a millionaire. The comedy element is evolved from the eccentricities of the Irish captain when he appears incognito at his brother's house and assumes the garb and manner of an Irish peasant. There is a strong dramatic plot running through the play that is brought to a happy ending by the reconciliation of the brothers.

LETTER TO THE EDITOR.

IN FAVOR OF THE TRADES-UNION IDEA.

NEW YORK, Oct. 6, 1897.

To the Editor of The Dramatic Mirror:

SIR.—There appeared in a recent issue of THE MIRROR an article headed "A Professional Question" that is so replete with misrepresentation that it seems almost impossible to those informed on the subject treated that the article could have been written in fairness. Knowing the earnestness with which you, as editor of the representative dramatic journal of America, have ever championed the cause of the struggling player, I am loath to believe that you have deliberately used your columns to injure our calling by placing even the slightest obstacle in the way of any movement that may tend to elevate the actor's art and make more secure his most precarious field of labor.

Knowing your honesty of purpose, I do not write in anger. I only entreat that you will give space to these few crude lines that will more clearly present to the members of our society and the public in general the true purpose of affiliation with the Federation of Labor and the limit of influence that body will have upon us as an independent organization. In its incipency it was hoped that united the A. S. A. would be able to cope with the many abuses the actor has for years been compelled to suffer. THE MIRROR points to some few wrongs the infant body has attempted to redress. In some few cases its efforts have been successful, but there is not one instance where the good accomplished has been commensurate with the amount of money and labor expended. While the society did improve the sanitary condition of a few theatres in obscure places, the ill-ventilated and foul-smelling dressing-rooms increased in the larger cities. Meanwhile the great wrongs the actor is compelled to suffer were lost sight of entirely.

At the annual meeting it was patent to all who had the best interests of the society at heart that the actor could secure his rights only by co-operation with other and stronger organizations, which had through their influence in legislative halls secured the enactment of laws to remedy many evils that had made miserable the lives of wage earners.

It is not necessary to inform the Actors' Society that it is operating under the laws of State governing incorporated bodies. The legality of their act in affiliating with the Federation of Labor is beyond question. Corporation lawyers are my authority for this statement. There has been no haste on the part of those favoring affiliation, but on the contrary the matter was studied carefully from every standpoint, and the Actors' Society is in possession of exhaustive information on the subject, the result of a committee investigation.

It is to be regretted that the author of "A Professional Question" did not inform himself on these matters, but undue haste characterizes the whole article and erroneous statements crop out continually.

In affiliating with the Federation of Labor the Actors' Society will not be subservient to the former organization, the by-laws of which specifically state that "which autonomy be allowed to each trade that it may be able to make such laws as to best secure their own interest." Therefore, it will not become "an indistinguishable element among a mass of simple trades unions." There will be no change in the purpose of the society, which will continue to be both "practical and aesthetic in line with the interests of the profession to which its members belong."

Character and strength would be given our association, which would lift it out of its present state of desuetude by securing laws, both Federal and State, for the protection of the actor.

There is no question as to whether the laws governing trades unions can be made applicable to our profession. Theatrical enterprises are now controlled in the same way that sugar refiners are. Actors, presumably intelligent, can surely govern themselves. And their itinerant way of living does not lessen their power when well organized. I advocate organization not to antagonize, but to protect, and it is pertinent to state that an error exists in the minds of many that affiliation with the Federation of Labor means endless strikes. Such is not the case. The Federation of Labor does not sanction strikes, but only as a last resort. The Actors' Society, enjoying autonomy, though, and making its own laws, would not be compelled to participate in them.

The optimistic view the writer of "A Professional Question" takes of our art, and his prediction that the individuality of the actor will deliver him from the Philistines, can find but little foundation in fact. In some few instances it plays an important part, but with the birth of the combination system individuality virtually died. With the creator of a role some of the natural qualities of the actor are allowed to stand forth. After that individuality is arbitrarily disposed of by the stage-manager, who insides upon a man three foot two in height imitating his predecessor who measured six foot one. Happy are they who by virtue of their position are allowed freedom of thought and action in the acting of a part. Sir Henry Irving is one of the few. It is not, however, for the benefit of great actors that our society desires to affiliate with the Federation of Labor. It is for the benefit of men and women who can only hope to reach honorable mediocrity, and they are the majority.

Estheticism and art are all very well in their place, but they are out of place when a nice distinction interferes with the prosperity and happiness of the actor.

Our art and our society will be safe if affiliated with the Federation of Labor. We will be able to perform our tasks as delicately and to receive the same truthful reflections from the mirror held up to nature as heretofore. And better still, we will be able to hold up our heads like men, knowing there is a bulwark of strength behind us. There may be some few members of the Actors' Society who do not approve of this movement, but ten persons will join the organization for every one who may leave because of affiliation.

Yours respectfully,

DAMON.

[It is not the fault of THE MIRROR that "Damon" utterly misconceived and misconstrued the very plain terms of the editorial to which he takes exception, and it is not necessary here to say that the editorial in question breathed the friendliness to and concern for actors that has always distinguished this paper, which in season and out of season for years has fought the battles of the profession. An article on another page of THE MIRROR this week, embodying the sense of the Board of Directors of the Actors' Society, recognizes the position of THE MIRROR in the premises and fully endorses the expression of this paper.—ED. MIRROR.]

THE USHER.



Many members of the Actors' Society, now on their travels around the country, will read with intense interest the statement, authorized by the Board of Directors, that appears in another part of this issue, regarding the movement to ally the society with the American Federation of Labor—in other words, to convert it into a trade union.

It appears that a circular was sent out to the members recently requesting them to vote on the question of this affiliation, and urging the benefits claimed for trades unionism. The circular bore no signature, but the inference was that it had the authority of the Directors.

Miss Craigen, speaking for the Directors, gives the interesting information that the circular was issued by the President personally, in support of his desire to turn the Society into a union.

Nothing can or will be done, in any event, until the legality of the move is settled by the opinion of the Society's counsel.

An outcry has arisen among attractions booked in New Orleans because certain managers there are compelling them to fill dates, notwithstanding the risk of getting tied up in the Southern quarantine complications.

Charles Coghlan happened to be in a manager's office one day last week when somebody asked him if he had seen The First Born and what he thought of it. The question was coupled with the playful suggestion that he ought to turn his attention to writing Chinese plays if he wished to be in the swim.

A frowzy, hungry-looking young man who happened to be sitting in the office overheard these remarks, and as he was connected with a sensational paper, he immediately wrote a story to the effect that Charles Coghlan was at work on a Chinese play. There is, of course, no truth in this report, although it has been copied by several papers that ought to know better than place reliance on statements emanating from the sheet in question.

As foreshadowed exclusively in last week's Mirror, Mr. Coghlan will not play the leading part in In Old Vienna. He was engaged by telegraph, and came to New York from Prince Edward Island, but he declined to enter into a contract until he had an opportunity to examine the part. There was some delay in this, as Cheever Goodwin had been engaged to revise Mr. Kremer's manuscript, which had a broken English flavor, according to Mr. Coghlan, and when it was forthcoming at last he concluded that the part was not one that he cared to play.

Mr. Coghlan has a new and powerful play of the George the Fourth period, which he has written with a view to playing the notably strong leading part himself. He will produce it when a suitable management is secured.

Two weeks ago note was made in this column that Messrs. Nixon and Zimmerman had informed a number of attractions booked at their Philadelphia theatres that window advertising would not be used during their engagements—the avowed purpose being to put a stop to lithograph passes.

I mentioned at the time that wall paper would not be discontinued, and that the posting in the Quaker City is controlled by the American Bill Posting Company, in which Messrs. Nixon and Zimmerman are heavily interested.

The sequel appears in the fact that the American Bill Posting Company has advanced its prices. The disinterested nature of this action must appeal to the dullest understanding.

The Society of Musical Arts—the high-sounding name given to the entertainment scheme at the new Astoria—is to conduct nothing more nor less than a vaudeville show, with snob trimmings.

There are to be eight evenings, and the price charged for a season ticket is \$50. The general public will not be admitted—only those invited to subscribe may have the privilege of paying \$5.50 per evening to see a performance that probably will not be so varied or so good as Keith's "continuous" at 50 cents.

The "exclusiveness" of the subscription list is confined to the contents of the "Social Register," nearly everybody mentioned in that copious codified compilation having received circulars asking them to put up \$50 apiece.

There are several reasons why Mr. Mansfield's great success in The Devil's Disciple at the Fifth Avenue Theatre is especially gratifying.

In the first place, Mr. Mansfield is our most active, and in many respects our most gifted, producer of dignified and worthy dramas. It is

pleasant for his admirers to know that his first essay this season is a triumph.

In the second place, the public acceptance of Bernard Shaw's brilliant and intellectual play gives the lie to those theatrical traffickers who proclaim and practice the false idea that the American public is a vulgar, indolent, meretricious as whose taste is confined to what is coarse, cheap, silly and sensual.

Finally, it is good to realize that this success has been made in a theatre that is independent in all things of the Trust.

Of course, we all know it is an impertinence of the public to throng the Fifth Avenue, test its capacity every night and rush for seats far in advance. And, equally of course, we know there must be something wrong in the fact that Mr. Knowles, an isolated manager who has the audacity to live and breathe without the Trust's consent, has secured a prize attraction of this magnitude.

But Mr. Mansfield's big success at the Fifth Avenue is distinctly gratifying, all the same.

The romantic melodrama, dealing with the Carbonari, which Lorimer Stoddard has written for Robert Taber, will be seen in London first. Mr. Taber writes that an early production of it has been practically arranged for there.

Recently the members of a theatrical labor organization in a Western city, affiliated with the American Federation of Labor, applied to the Actors' Fund for admission in a body, evidently presuming it to be a mutual benefit organization.

The union were informed that the Fund admits applicants individually only, and that it is a charitable institution solely, membership conferring no rights as to pecuniary relief.

Lately, also, the question of admitting stage hands, quite a number of whom are seeking membership, has arisen. Hitherto it has been the custom of the Executive Committee, with whom election to membership rests, to admit employees who earn their living entirely through the theatre, and to reject applications from those that derive a livelihood only partly from such employment.

The admission of anybody to membership is discretionary with the Executive Committee, which, under the by-laws of the Fund, "may admit as a member any person pursuing the profession of acting, singing, music, dancing on the stage, the management of theatres and other places of amusement, and other persons interested and concerned in, or who earn a living from or in connection with, any reputable place of amusement, on payment of the dues for one year."

It is a serious question whether it would be judicious to admit large numbers of "grips" to membership in the Fund, in the present circumstances. It would be a less serious question if the Actors' Fund possessed a large membership of actors. It is a lamentable fact that of the thousands of actors who have joined the Fund at one time or another during its existence but five or six hundred have paid their dues regularly and are in good standing to-day.

THE DETROIT OPERA HOUSE FIRE.

The Detroit Opera House and the entire scenery, stage settings, and costumes of Julia Arthur's production of Frances Hodgson Burnett's play, A Lady of Quality, were completely destroyed by fire on Oct. 7. The origin of the fire is uncertain, but it is thought to have been caused by an electric light wire the insulation of which was defective. It started under the stage at about 1 A. M. The flames quickly spread, and, aided by a strong wind, were soon beyond the control of the fire department. All the buildings in the block in which the theatre stood were consumed, and the total loss will reach \$1,000,000.

The Opera House was valued at \$50,000, and was fully insured. It will be rebuilt at once, and will open in April, when as its opening attraction Miss Arthur will probably complete her interrupted engagement.

Miss Arthur was playing her opening engagement as a star, and the destruction of her property was a great blow to her. She exhibited great pluck and determination, however, and as soon as she learned of the fire gave orders for the complete duplication of the production, which was elaborate and beautiful throughout, had cost \$25,000, and was insured for \$10,000. While the fire was in progress telegrams were sent to this city ordering the construction of new scenery, properties, and costumes, and before the flames had been quenched scenic artists and costume makers were working with increased force on the new production.

Miss Arthur's company arrived in town on Friday last. They expressed the utmost sympathy for her, and have done everything possible to aid her. All salaries will be paid during the interruption of the tour. Business-Manager Samuel Friedman, of the company, said: "This production was a great success. Both the critics and the public of Detroit pronounced it the handsomest and most beautiful ever seen there, and were unanimous in their praise of the play and of the acting of Miss Arthur and her company. Miss Arthur's bravery in the face of all, and she has received many letters begging her to complete her engagement when the theatre is rebuilt. She was to have played at her birthplace, Hamilton, Ont., this week, and the house had been sold out for her two nights' engagement."

"We will have everything ready for the opening at Wallack's on Nov. 1, and, in fact, expect to fill a few out-of-town dates before that time." Manager Whitney is putting the Empire Theatre in order to enable him to play in it all the attractions booked at the Detroit Opera House. The Empire has heretofore been run as a low-priced house.

CHAUNCEY OLCOTT MARRIED.

Chauncey Olcott and Margaret O'Donovan, daughter of Martin O'Donovan, of New York, were married on Sept. 28 at Salem, Mass., by the Rev. De Witt S. Clark, pastor of the Tabernacle Congregational Church in that city. Vague rumors of Mr. Olcott's marriage have gone about for several weeks, but the groom persistently denied them, as the gossamer concerning the bride were all wrong.

HE IS A FRAUD.

A. A. Thompson, of Washington, N. J., calls the attention of THE MIRROR to the fact that a person who signs himself Nat. C. Comstock, and claims to be a "traveling correspondent" of this paper, is imposing upon managers, to whom he presents a card like this:

Nat. C. Comstock

Travelling Correspondent for the Mirror.

This man is an impostor. He is in no way connected with THE MIRROR. This paper does not employ a traveling correspondent or a traveling agent of any kind. Managers and all persons connected with theatres and traveling companies are warned against him and requested to assist THE MIRROR in locating him, to the end that he may be dealt with by criminal process.

BOOKS REVIEWED.

MAGIC, STAGE ILLUSIONS AND SCIENTIFIC DIVERSIONS, compiled and edited by Albert A. Hopkins. Munn and Co., publishers, Scientific American Office, New York.

This large and typographically handsome book is a very comprehensive exposition of the art of so-called magic. It is chiefly devoted to tricks and stage illusions, which are based upon the application of scientific principles. Mechanics, largely employed by prestidigitators in effecting their remarkable illusions, and the ingenious application of these forces are fully and clearly explained in the letterpress and by numerous cuts and pictures.

The famous tricks of the past and present masters of the art, Robert Houdin, Dr. Lynn, Professor Pepper, Bouter de Kotsa, Heller, Hermann Maskelyne, Cook and Keller, are made clear. Then follow chapters on ancient magic, conjuring tricks, and theatrical science. In the latter the process of accomplishing a large number of stage illusions and effects is explained. The opera Siegfried is taken as an example, and the methods of gaining the effects made clear, as are cycloramas, the nautical arena, and fireworks with dramatic accessories. There are likewise chapters on curious toys and photographic diversions, in which are treated many graphic and interesting tricks which are performed by the aid of photography, which is also prefaced by an article by Henry Ridgely Evans, in which the development of magic from early times to the present year is treated, and which contains very interesting sketches of the lives of the most famous practitioners of the art. The book is a very complete one, and is thoroughly up to date. It is interesting to the casual reader, and should be very useful to those who are paying special attention to the art of magic.

CHARLES FROHMAN'S PRIZE OFFER.

Several inquiries have reached THE MIRROR concerning the prize of \$10,000 offered not long ago by Charles Frohman for an original play by an American author, suited to the purposes of Maude Adams' starring tour. It is reasonable to presume that a numerous company of ambitious playwrights expended much time and energy in the hope of winning the prize money, and it is not unlikely that they were considerably surprised when Mr. Frohman returned from Europe and announced that he had secured two plays for Miss Adams—The Little Minister, by J. M. Barrie, and Paros, by Anthony Hope and Edward Rose, foreign plays by foreign authors.

A few weeks ago The Little Minister was presented by Miss Adams, and the prize offer for the American play was not mentioned. Last week THE MIRROR was asked whether or not the time limit of the prize offer had expired, and a representative conveyed the question to Mr. Frohman.

"The offer has expired," said the manager, "and the prize will not be awarded. A suitable competition could be decided, and the Little Minister will serve her purpose during all of the present season. So the prize offer is off."

Regarding a rumor that he had organized a company to tour the West, the actors to receive \$5 a week, Mr. Frohman said: "The story is utterly absurd and without the slightest foundation."

MEETING OF FUND TRUSTEES.

The regular monthly meeting of the trustees of the Actors' Fund was held on Thursday last. There were present, besides President Aldrich, Messrs. Palmer, Sanger, Mackaye, Cotter, Knowles, McCormick, Hoyt, Fiske, and Merry. The Investment Committee, through Mr. McCormick, reported that a loan of \$25,000 at 4½ per cent. interest per annum had been placed upon approved property in Harlem, which is appraised at more than double the value of this sum, and it was instructed to invest \$50,000 of the Fund's reserve, now in trust companies or invested in United States Government bonds, in two or more first mortgage drawings not less than 4½ per cent. interest, such mortgages not to exceed 65 per cent. of the appraised value of the property.

Appropriate resolutions on the death of J. W. Shannon, long a trustee of the Fund, were presented by Mr. Mackaye, and ordered to be spread upon the minutes. The usual routine business was transacted.

THE LAMBS' NEW OFFICERS.

The annual election of the Lambs' Club will occur on Thursday. There is but one ticket in the field, naming the following officers: Shepherd, Clay M. Greene; boy, Augustus Thomas; corresponding secretary, Thomas B. Clarke; recording secretary, Thomas Manning; treasurer, E. Clifford Potter; librarian, Edward A. Paulson; council, De Wolf Hopper, Cyril Scott, John Drew, Charles H. Hoyt, Charles H. Riegler, Joseph D. Redding, M. Roosevelt Schuyler, Fred H. Von Stade, and George H. Taylor.

"AUNT" LOUISA'S BROOCH RETURNS.

"Aunt" Louisa Edridge's American flag brooch, lost on the day of the funeral of Mrs. John Drew, was returned on Oct. 5 by mail, and without a word of explanation, being directed to "Mrs. Aunt Louisa, Professional Woman's League." The postmark was so blurred as to be illegible. However, "Aunt" Louisa has it again, and is very happy in consequence.

PROFESSIONAL DOINGS.



Above is a picture of Frank Carlos Griffith, whose professional career as manager for Mrs. Langtry, Margaret Mather, and Eugene Tompkins, and business and professional connection with the Boston Museum, Boucicault, John McCullough and others are well known. Mr. Griffith was taken ill three years ago, but skilled medical treatment has effected a complete restoration. At the world-famous Poland Spring he is engaged for six months annually on a large salary as art director, where he has established a gallery of famous works of art. He is curator of the Maine State Building, having supervision of its large library, minerals and valuable art objects. Mr. Griffith's skill in a literary way is also shown in his editorial direction of the handsome and best hotel paper in America, and in his weekly correspondence to several metropolitan journals. Mr. Griffith states that during the height of the season at Poland \$100,000,000 is a low estimate of the wealth represented by the guests at any one time.

John Drew will appear at the Garrick instead of the Empire on Oct. 25, when A Stranger in New York will be shifted to Hoyt's. The Proper Caper will be shelved.

The success of The First Born has prompted Charles Frohman and David Belasco to organize two new companies, to open in Boston and Chicago on Oct. 25.

The Highwayman will open at New Haven on Oct. 21.

Rudolph Aronson has arranged with Doctor Leo Sommer for the management of the Red, Blue, and White Hungarian Bands to play at the leading hotels.

Charles P. Gilmore, of Wallace and Gilmore, managers of the Opera House, Cortland, N. Y., and the Richardson Theatre, Oswego, N. Y., came to town last week in the interest of the firm.

Edna May Spooner and Cecil Spooner were the recipients of many social attentions in Jamestown, N. Y. The illustrated songs of Edna May and the spectacular dances of Cecil Spooner are features of their performances.

Edwin Travers' new comedy, A Jolly Night, has proven a big success, and manager Lou B. Williams reports excellent business through Michigan and Indiana.

Willis E. Boyer, manager for Dan Sully, reports good business. Mr. Sully has a new play, The Old Corner, which he will produce during the season.

World, Keller and Mack, in Town Topics, appeared at Sohmer Park, Montreal, Oct. 3, to more than 11,000 persons.

Manager J. Francis O'Brien, of the Klondike Comedy Co., is daily rehearsing his company at Troy, N. Y., to tour the East. Eddie F. Leslie will go in advance, and Burt Leslie will be business-manager. Eva Mack and Josie Barnes have been engaged.

There have been a few changes in A Paper City, in which Eloise Willard and Murphy and Moore are starring. J. A. Murphy assuming the management, Harry G. Farley going in advance, and J. Reus Thompson acting as treasurer. The play has been entirely reconstructed and promises well.

Carrie Roma's latest musical composition "Into the Mist" was published in the Boston Herald on Oct. 3.

Edwin Emery, who recently assumed on short notice the parts of the Earl of Rosendyll and Rupert Bentzen in The Prisoner of Zenda, has been highly commended by Daniel Frohman for his artistic performance.

Madie Wensely is recovering slowly from a severe illness, and is reported out of danger.

Walter Wayne is visiting relatives in Philadelphia.

H. K. Emmons will leave Long Branch tomorrow for Louisville, where he will join Dark-Russia.

Pretty Ellen Mortimer is receiving praise for her lovely portrayal of the title role in The Sunshine of Paradise Alley.

Scotson Clark, the poster artist and designer of theatrical costumes, whose caricatures, printed some time ago in these pages, made his work familiar to Mirror readers, left on Saturday for his home in England. Although Mr. Clark's visit will afford him the opportunity of seeing his relatives for the first time in five years his trip is principally a business one. In addition to orders for posters from two or three managers of light musical attractions, Mr. Clark is commissioned to design the costumes for one of the Birmingham pantomimes, and he also expects to sign a contract with Mr. Collins, the new lessee of the Drury Lane Theatre, to fulfill the same offices in connection with the 1898-99 pantomime. Mr. Clark hopes to return to New York early next Spring. The last of Mr. Clark's his signature, a twenty-eight sheet stand, bearing by Mr. Rice here, and also by the management of the same musical comedy in London. In fact, it is largely owing to the display of this poster received notice from the managers on the other side of the water.

Fair dates, Nov. 10-12, open at Fayetteville, N. C. Opera preferred.

AT THE THEATRES.

Manhattan—The First Born.

Melodrama in two acts by Francis Powers. Produced Oct. 5.

Looy Tsing
Chao Poo
Chan Lee
Dr. Pow Len
Man Low Yek
Chan Wang
Hop Kee
Chun Woe
Kwack
Duck Low
Sun Chow
A Chinese Rapsicker
A Provision Dealer
Chan Toy
Way Gai
Toussaint, Yvonne, Haskins, Florence, George, Foydeau, et al.

Paul Arthur
Hugo Toland
Robert F. Cotton
May Robson
Yvonne Haskins
Maud Haslam
Margaret Gordon

At the Manhattan Theatre, Charles Frohman and David Beasco presented, last Tuesday evening, Francis Powers' Chinese play, *The First Born*, bringing from San Francisco the entire cast and production which had created in that city a sensation so profound that the knowledge of it had spread long since over the whole land.

The story of *The First Born* was given in detail in *The Mirror* of August 7. Its two scenes are placed in Chinatown, San Francisco. The first, a street, brings forward the abduction of Chan Toy, the first born child of Chan Wang, stolen by his mother, Chan Lee, who has eloped with Man Low Yek. Looy Tsing, a slave girl, cast aside by Man Low Yek, informs upon her betrayer and Chan Lee, and Chan Wang, rushing into the house of Man Low Yek, demands his child. In the ensuing scuffle the little one is killed, and Chan Wang, bending over the form of his lifeless first born, vows vengeance. In the second scene, an alley, Chan Wang awaits in a dark doorway the passing of the man who has ruined his home. Man Low Yek enters; Chan Wang stabbing him in the back, drags him into the doorway, and reappears a moment later with a smile of ardent satisfaction. As he calmly puffs his pipe the curtain falls.

This tale of tragic strength is told simply yet with exquisite power, every line, every situation fairly throbbing with the life-blood and the true spirit of a great people who, until Mr. Powers justified them, had never been seriously represented upon this stage. The picture of San Francisco's Chinatown is very like one of the New York Colonial settlements, and the action of the play might almost as readily be imagined as taking place in New York. In force, simple eloquence and dramatic intensity Mr. Powers' play must rank as one of the most remarkable productions America has ever put forth, and its artistic success is complete.

Nor was the author's triumph confined to playwriting alone. As Chan Wang he gave a fine performance, repressed, sustained and impressive. J. H. Beasano, who carried the larger share of the story as a pipe bowl mender, proved a most excellent actor, a thorough and distinctive artist. May Buckley played the slave girl with delightful delicacy and charming grace; George Osbourne was admirable as a pedantic physician, and tiny Vencie Wells was surprisingly effective in the title part. The others of the company were capable and artistic, and the entire cast played together with splendid effect.

The production, scenically perfect and presented under the practiced eye of David Beasco, was given added interest by excellent original music by Lee Johnson, which capably reproduced the Chinese notions of melody. An intermezzo by William Furst, while harmonically successful, suggested more a commingling of "rag-time" and Wagnerian processes than a Chinese arrangement. Incense was burned in the house during the progress of the play, and a highly artistic blue dragon act drop was shown.

The *First Born* was preceded by a conventional French farce, *A Night Session*, by George Foydeau, which ended, however, unconventionally. One Fauchonnet escorts a masked lady, Artemise, to a cafe after the ball, introduces her to his friend, Gentillac, and orders supper. Fauchonnet writes a note to his wife saying that he is detained by a night session of the board of trade, and another to an acquaintance, Rigolin, begging him to join them and bring a lady. The notes, of course, get into wrong envelopes. When supper is served, Artemise unmask and horrifies every one by her age and ugliness. Madame Fauchonnet arrives and so do Rigolin and a fair companion, Emilie Bonbache. Artemise turns out to be Rigolin's aunt, and he is led away. Fauchonnet is marched off by his wife. Gentillac and Emilie Bonbache, who were once good friends, are alone with the wine. She lights a cigarette. He takes it away, and pours the wine. "Who would have thought," he says, "that we should spend an evening to gether again?" "It is a strange world, after all," she adds, and the curtain falls.

This unique ending was charmingly played by Paul Arthur and Maud Haslam. E. M. Holland gave one of his usual old men, and May Robson by her admirable art saved a role which in dumber hands must have been intolerable. The other parts were acceptably enacted, but the farce has really nothing to recommend it beyond its unique close. The scene, a Parisian cafe, looks like almost anything else.

Lycium—The Lady of Lyons.

Romantic comedy in four acts by Bulwer Lytton. Revived Oct. 11.

Claude Melnotte
Colonel Damas
Beausant
Glavia
Deschappelles
Landred
Gaspard
Captain Gervais
Lieutenant Dupont
Major Desmoulins
Notary
Servant
Pauline
Madame Deschappelles
Widow Melnotte
Janet

At the Lycium Theatre E. H. Sothern revived last evening Bulwer-Lytton's familiar play, *The Lady of Lyons*, before a pleased audience. It was at first intended that this revival should be undertaken at a special matinee performance last Thursday, but as rehearsals progressed it was decided to withdraw *Change Alley*. Mr. Sothern's opening production, and to substitute *The Lady of Lyons*. Mr. Sothern appearing for the first time as Claude Melnotte, and Virginia Harned playing Pauline, a role which she had essayed with success as an amateur.

The *Lady of Lyons* was originally produced

in 1838—nearly sixty years ago—and has undergone a good deal of theatrical wear and tear. Despite the shafts of critical ridicule with which it has been assailed, the play has, apparently, not yet lost all of its old power to amuse and interest an audience.

It may be easily conjectured why Mr. Sothern has chosen to revive *The Lady of Lyons*. The character of Claude Melnotte offers him the desired opportunity for sympathetic love making in addition to other histrionic opportunities in his line. The role of Pauline, moreover, offers special advantages for histrionic scintillation to Virginia Harned.

Despite the bombastic absurdity of many of the lines which Bulwer Lytton has put into the mouth of the romantic peasant, Mr. Sothern gave a finished and effective reading of his part. He may be said to have thrown his whole soul into the love episode, and his wooing of Pauline was at once romantic and sympathetic. It would be difficult for an actor to galvanize into life such an old-fashioned and mechanical play as *The Lady of Lyons*, but Mr. Sothern's capital impersonation of Claude Melnotte went far toward concealing the overwrought sentimentality of the plot.

Miss Harned was also seen to special advantage as Pauline, and like Mr. Sothern was the recipient of frequent applause.

The supporting cast was fairly good. Arthur B. Lawrence, barring an occasional halting in the delivery of his lines, proved suitably vindictive as Beausant. Marshall Stedman was acceptable as Glavia. C. P. Flockton was a trifling theatrical as Deschappelles, but otherwise did well. Owen Fawcett offered a realistic character sketch as the landlord.

The female contingent of the supporting cast comprised Kate Pattison-Selton as Madame Deschappelles, Blanche Weaver as the Widow Melnotte, and Edith Barker as Janet, all of whom acquitted themselves with credit.

The scenic portion of the production was exceedingly picturesque, the scenery being designed by E. G. Unitt.

Grand—For Liberty and Love.

Melodrama in four acts by Lawrence Marston and Albert B. Paine. Produced Oct. 11.

Captain Mora
Captain Mario Navarro
Major Estrada Casanova
General Antonio Marco
Doctor Zertucha
Sergeant Garcia
Roderigo Terry
Ordeley
Lieutenant Gomez
Mrs. Bella Leach
Blanca Casanova
Anita Casanova
Carlotta Casanova

The latest melodrama based upon the Cuban War, written by Lawrence Marston and Albert B. Paine, was presented last evening at the Grand Opera House by Lillian Lewis and her company. A large audience, among which were many obvious Cubans, enthused over the thrilling episodes and the numerous patriotic outbursts.

The plot, which is of a stereotyped order, hinges upon the love affair of Carlotta Casanova, daughter of a Cuban insurgent, who falls in love with Mario Navarro, a young Spanish captain with strong Cuban propensities. One Mora, also a captain, but of the insurgent forces, is also enamored of Carlotta, and he learns of a clandestine meeting between the true lovers, whereat not only confidences and tender embraces had been exchanged, but certain important plans of the rebels as well. Carlotta, a sort of typical Joan of Arc, had secured these plans and had seen fit to give them to Mario, who, however, had been detected in the game by his rival.

Mario, pursued by the insurgents, flees to Carlotta's home, where she gives him a rebel's suit of clothes and a commission, signed by the Cuban authorities, which she had fortunately secured. Mora brings General Marco, Doctor Zertucha, and other important persons to the scene, and Mario is dragged out of Carlotta's room, wherein he had hidden under protest. Mora demands that he be shot as a spy, but Carlotta throws back the coat of her lover and displays the commission which she has slyly stuffed into an inside pocket.

The rest of the play—and it is in four acts—rehearses the persistent efforts of Mora to get the lovers into trouble and their equally persistent refusal to remain in the same. In the end, of course, the wicked one is effectually squelched and the flag of Cuba Libre waves triumphant over everything in sight.

The drama is not well told, nor is it conspicuously effective, scoring only in those regulation episodes which never yet have failed in a melodrama, and which have done conscientious duty ever since such plays began. The new play does not compare with *The Last Stroke* nor with Cuba's Vow, its predecessors based upon the same theme, and they were far from faultless.

Lillian Lewis was stately, unnatural and ineffective as the heroine. Nestor Lennan was a manly, picturesque hero, and intelligent in so far as his lines would permit. W. A. Whitcar was a properly black and terrible villain, and Hugh Gibson made up capital for General Marco, the name of which dead rebel, by the way, was properly pronounced. Laura Almonico scored a real hit as a garrulous, hustling Western widow looking for another husband, and Idella McDonald and Richard Crollus were fully equal to the comedy roles.

The play was prettily mounted and well staged.

Academy of Music—A Naval Cadet.

A large audience assembled at the Academy of Music last night to see James J. Corbett display mainly qualities as a naval cadet. The auditors were completely satisfied. Mr. Corbett was nothing if he was not manly.

The play, having been written for him, gives Mr. Corbett ample opportunities to take the part of the oppressed and frustrate the schemes of the wicked. Mr. Corbett makes the most of these opportunities. He is by no means unpleasant on the stage. He cannot be called a great actor. He himself probably does not lay very strenuous claims to that title. But he has a personal magnetism which enables him to carry the scenes after the curiosity to see Corbett, the great pugilist, has been gratified and has died away. This magnetism, together with the heroic speeches which the playwright has put into his mouth, enables him to score heavily, as he did last night, with the upper part of the house.

Mr. Corbett's support, on the whole, is competent. Ida Van Sinclair is not cast in a congenial role; yet she is always an efficient actress. Thomas Doyle is a somewhat heavy but a fairly good Frenchman. Lillian Lamson plays well the role of a typical adventuress, and Millie James is a vivacious soubrette.

People's—Coco Hollow.

That stirring melodrama of Southern mountaineer life, *A Romance of Coco Hollow*, drew a large audience to the People's Theatre last

evening. The story is a well-constructed and intense one, and its exciting climaxes and realistic scenic effects were applauded heartily.

A company that included Margaret Diddin, Lillie Edridge, Joseph W. Gerard, Eugene Powers, and others was fully equal to the requirements of the various roles.

Murray Hill—Camille.

The stock company continues in *Camille* this week. The *Dumas* drama proved so popular the management decided to give it another week's presentation. The play was well done last night, an improvement being noticeable over last week's performance.

At Other Houses.

BIJOU.—What Happened to Jones has continued at this house the successful run begun at the Manhattan.

EMPIRE.—Maude Adams has scored an undoubted triumph in *The Little Minister*, and is playing to standing room only.

FIFTH AVENUE.—Richard Mansfield is drawing immense audiences in *The Devil's Disciple*, which promises to prove one of his most successful productions.

GARDEN.—Sol Smith Russell in *A Bachelor's Romance* is delighting large audiences.

GARRICK.—A Stranger in New York is pleasing a large patronage of farce-comedy lovers. It will be moved to Hoyt's after next week.

HOYT'S.—The Proper Caper will be withdrawn at the end of next week.

KICKERBOCKER.—The London Gaiety company in *In Town* will be replaced next week by Nat C. Goodwin in *An American Citizen*.

FOURTEENTH STREET.—The Sign of the Cross is playing to large houses. It will be succeeded next Monday by *Camberland '61*.

HERALD SQUARE.—The French Maid will celebrate the fifteenth representation on November 5.

WALLACE.—E. S. Willard has begun his second week in Henry Arthur Jones' new play, *The Physician*.

DALY'S.—The Circus Girl is in the eighteenth week of its merry run at this house.

BROADWAY.—Francis Wilson in *Half a King* is amusing large audiences.

CASINO.—The Belle of New York has been somewhat condensed and is still running.

METROPOLE.—At Piney Ridge began last evening a week's stay in the Annexed District. David K. Higgins, the author, appeared for the first time in New York as Jack Rose, being supported by George Waldron in her charming original role of 'Cindy'. The rest of the cast was capable and the scenery excellent.

STAR.—The Lilliputians in *The Fair at Midget-town* continue to draw thousands of fun loving Germans.

HARLEM OPERA HOUSE.—James A. Herde returned to town last evening in his great success, *Shore Acres*.

COLUMBUS.—A. S. Lipman appears this week in *The Indian*.

IRVING PLACE.—Die Goldene Eva will be replaced this (Tuesday) evening by *Jourfix*. Tomorrow Jane Eyre will be given, and for the remainder of the week *Madame Sans Gene*.

MURRAY HILL.—Mance O'Neil's success in *Camille* has been such that the play will be continued this week. The Ironmaster will follow.

THIRD AVENUE.—The Dear Irish Home opened a week's engagement last night at this house. It is presented by the Dan McCarthy company, and the comedy is happily varied with songs and specialties.

BROOKLYN THEATRES.

Montauk—Stuart Robson.

The annual engagement of this favorite player at this house began last night with his first local appearance in a dramatization of Opie Read's successful novel, "The Jackline." The favorable verdict accorded in other cities to this latest character creation of Mr. Robson was endorsed by a large and fashionable audience that was more than lavish of applause, not only to the star, but also in recognition of his capable support. The same comedy will be repeated both afternoon and evening of Wednesday, the remainder of the week being devoted to *The Harrietta*, with the exception of Thursday, which witnesses a single performance of *The Comedy of Errors*. At a special matinee on Friday, in aid of a local charity, Mr. Robson will appear as Tony Lumpkin in *She Stoops to Conquer*. Herbert Kelcey and Effie Shannon are underlined for Monday next.

Amphion—The Old Homestead.

With Denman Thompson and the same excellent cast seen down town several weeks ago, *The Old Homestead* inaugurated the eleventh season of this establishment last evening. Manager Lee Ottolengui, who represents the new lessees, Messrs. Hyde and Bohman, received the congratulations of his countless friends on the handsome appearance of the auditorium in its new dress. The next booking is that of Willie and Louise Allen Collier in *The Man from Mexico*.

Columbia—Courtied Into Court.

Courtied Into Court, with the energetic Marie Dressler in the leading part, originated by the only May Irwin, is the week's offering at the Columbia. A modest-sized assemblage were entertained by a fairly good cast, prominent in which was the clever Maud Ruth and her capital foil, Billy Blifford. *A Round of Pleasure* is the next announcement.

Grand Opera House—The Sporting Duchess.

The Sporting Duchess, with its brilliant coterie of players, Rose Coghlan, J. H. Stoddard, Corn Tannor, Louis Massen, Ffolliott Paget, and Harry Lacy, taxed the capacity here last night. Manager Kihholz has *A Contented Woman* for the coming week.

Gayety—A Contented Woman.

Pretty Belle Archer, in the title role of Hoyt's amusing political travesty, *A Contented Woman*, is here the current week, and makes place for Flora Irwin as *The Widow Jones*.

Park—Tribby.

Tribby, with Henrietta Crossman as the heroine and Howard Hessel the Svengali, filled every seat in the house before 8 o'clock. There is a likelihood of its continuance for a fortnight.

Bijou—Joseph Murphy.

Joseph Murphy divides the week evenly at this popular resort between *The Kerry Gow*

and *The Shaun Rhua*, which plays Manager Harry C. Kennedy succeeds with the Brothers Byrne in 8 Bella.

Notes.

Tony Pastor and his road company are at Hyde and Behman's.—John C. Stewart and John Hart are making merryment as *The Two Johns* over at the American.—The White Crook Burlesquers are cavorting at the Star.—May Howard and her clever aids are located at the Empire.—Missie Howard's Burlesquists are placarded at the Unique.

DEATH OF THOMAS WHIFFEN.

News was received yesterday by cable of the death of Thomas Whiffen, at Hertford, England, on Sunday, Oct. 10.

Mr. Whiffen had been ill for some time with an affection of the heart, and last spring went abroad in the hope that his health might be benefited by the trip. He continued to grow weaker, however, and a month ago was reported to be dying. Mrs. Whiffen, who was playing with the Lyceum Stock company in St. Louis, left at the time for England and was with him when he died.

For almost thirty years Thomas Whiffen had been one of the most popular and best esteemed members of the theatrical profession in this country, and ranked as one of the brightest and most able comedians on the American stage. His first successes were made in comic opera, but for the past fifteen years he had been seen in comedy.

It was in 1868 at Wood's Museum, now Daly's Theatre, that Mr. Whiffen made his first appearance in this country, he then being a member of the Galton Opera company, which presented various comic operas at that house. In 1870 he was seen at Lina Edwin's Theatre in *The Blind Beggar*, and as *Blueskin* in *Little Jack Sheppard*. Early in 1871 he was seen in *Kind to a Fault*. After this engagement, Mr. Whiffen joined the famous Parepa Rosa Opera company, singing tenor roles. He was seen in Zampa and the other productions of this company. At the Broadway Theatre, in December, 1873, he played the Count de Lys in a dramatization of *Dumas' Diana*, made by Mr. Whiffen himself. In 1876 Mr. Whiffen appeared with Lotta at the Park Theatre in *Minette*, and in 1877 at the same house in *The Marble Heart*. In May of the same year he was one of the cast of *Henry V.* at Booth's Theatre. The season at that house was a failure, and Mr. Whiffen joined the company at Wallack's, appearing in *Waves*, and *Woodleigh*. The next season Mr. Whiffen re-entered the comic-opera field, being seen in *The Bohemian Girl* at the Fifth Avenue Theatre in October, 1877. In the following December he was in Mary Anderson's support in *Evadne* at the same house, and the year after was seen with Modjeska in *Adrienne Lecouvreur*, and *Camille*. Mr. Whiffen was in the cast of *Evangelina* at Booth's Theatre in December, 1878.

It was in January, 1879, at the Standard Theatre, that Mr. Whiffen achieved one of his greatest successes, where he was the original Sir Joseph Porter, K. C. B., in *Gilbert and Sullivan's Pinafire*. His capital rendition of the part at once brought him into the prominence which he held up to the time of his death. After this engagement, Mr. Whiffen went to Europe as agent for Steele Mackaye, and returned to assume in February, 1880, the position of leading comedian of the Madison Square Theatre company, under the management of Mr. Mackaye, in *Hazel Kirke*. As *Pitticus Green* in this play Mr. Whiffen's success was equal to that of his Sir Joseph Porter. With the same company he was seen in *Emeralds*, *Young Mrs. Winthrop*, *The Rajah*, *Alpine Roses*, *May Blossom*, and *The Private Secretary*. In 1889 he appeared in *Monte Cristo* at Palmer's Theatre, and later in the same year played in *Our Flat* at the Lyceum. At the Fourteenth Street Theatre, in 1891, he had the part of Trip-let in *Peg Woffington*, in which Rose Coghlan starred, and appeared also with Miss Coghlan in *Lady Barter*, *Forget-Me-Not*, and *Dorothy's Dilemma*.

For the past few years Mr. Whiffen had not been seen in New York very frequently. As a member of the Lyceum Stock company he appeared in *The Guardsman* at that theatre in 1893. Mr. Whiffen's wife's name was *Blanche Galton*. She appeared with him in many plays, and is at present a member of the Lyceum Theatre company. As a friend and companion, Mr. Whiffen was popular with all, his cheery disposition making him a favorite alike with players and audiences. He was possessed of great musical ability, and his violin was his constant companion, and to hear him play upon it was a treat. As a boy, he had been a choir singer in England, and it was his delight to listen to the anthems in the churches. He was most regular in his habits, and was about sixty-five years old at the time of his death.

PHILADELPHIA BILL POSTING RATES.

Last week the American Bill Posting company, of Philadelphia, raised prices on posting. W. J. Gilmore and several of the managers not interested in the company object to the increase, and there is talk of a meeting to devise ways and means to form a rival concern.

THE SCHILLER DOESN'T CLOSE.

The rumor that the Schiller Stock company, of Chicago, is to close is denied vigorously. The season will continue throughout the season. The manager of the Schiller states in a *Journal* dispatch that the rumor of closing was started by the agents of the Theatrical Trust.

CUES.

Manuel Klein and Edward Paulson are collaborating on a comic opera. Mr. Klein is a distinguished music critic and composer. He is a brother of Charles Klein.

Anna Held arrived in New York on Friday last on the *Fuerst Bismarck*. She was accompanied by her manager, F. Ziefeld, Jr.

The opera 1899 will follow *The Belle of New York* when the run of that piece terminates at the Casino.

George Leacock has newly installed himself as a favorite in Philadelphia by his capital performances with the Forepaugh Stock company.

Charles Frohman will follow *The Proper Caper* at Hoyt's Theatre with Henry Arthur Jones' comedy, *The Triumph of the Philistines*. For this production the following players will be added to the present company now at Hoyt's: E. M. Holland, May Robson, George Babcock, and Juliette Neville, of George Edwards' London Gaiety company. Miss Neville will be seen in her original character, Sally Lebruna, a model, played by her during the run of the play at the St. James Theatre, London.

ACTORS AND TRADES UNIONISM.

An Official Statement Respecting the Present Actors' Society Agitation.

[The following communication was approved at the last meeting of the Board of Directors of the Actors' Society of America, and its publication in THE DRAMATIC MIRROR was requested officially. Miss Craigie, over whose signature it is issued with authority, is a Director of the Society.]

Actors' Society of America.

NEW YORK, Oct. 5, 1897.

To the Editor of The Dramatic Mirror:

SIR.—An editorial in the Oct. 2 number of THE DRAMATIC MIRROR, under the heading "A Professional Question," quotes in a most kindly and friendly spirit the present interesting "threes of agitation" of the Actors' Society of America—namely, weighing the pros and cons of affiliation with the American Federation of Labor.

I know that I voice the whole Society in thanking THE MIRROR for giving us its encouragement as an earnest association, and also in reassuring it that the Society will not rush headlong into any decision so powerful for its weal or woe.

At a special meeting of the Society, on Sept. 17, our enthusiastic President expressed eloquently his personal convictions that we should apply for affiliation without delay.

To many of us the matter was a new thought; or, at least, a very scantily digested one, and it was impossible in the excitement of a first discussion to come to any full understanding of the subject.

However, a motion was made and seconded that a committee of seven be appointed to make application at once for affiliation with the Federation.

But, as soon as the question was put, an amendment was offered and passed that the same committee should first confer with our attorney, Mrs. Clara Feltz (the counsel appointed by the Board of Directors and who has generously given her services to the Society), as to the validity and legality of our action.

The report of this conference is to be made to the President at a special meeting called for Oct. 15.

So, dear Mr. Editor, as our affairs now stand, regulated calmly and thoughtfully by the sincerity and earnestness of those members present at our last meeting, there will not and cannot be any undue haste in settling this momentous question either way.

It was the desire of the Board of Directors that I, as a member of the Board, should make this statement to you, not only for your own satisfaction, but also for those of our Society who are far away and eager to know by every means just how we are working "at home."

Our last circulars were a trifle misleading. The President of the Society, in his great anxiety to further the cause of "trade union," omitted signing his name to the appeal (entirely his own), and therefore it passed, naturally, as the voice of the Board of Directors.

We know that he meant no disrespect to the Board in this omission, but "to transact the business of the Society according to its Constitution and By-Laws," we, as officers, are obliged, and as the circular was unofficial, the Board considers it only just to the Society and itself to state it, but at the same time expressing thorough appreciation of the hearty interest our President is showing in the well-being of the Society, and wishing to co-operate with him in every way in our power.

We hope, too, that all our members will follow the inspiring lead of THE DRAMATIC MIRROR and voice their individual views on this profoundly serious problem—social, artistic, and financial.

On the stage our watchword is "Concentration." Let us not by mischance leave it hanging on the walls of our dressing-rooms, thinking our work is over when the curtain is down.

It is now, always now, that we are in need of our strength! "Concentration," govern your thinking—the secret of all the power in the universe—the magic wand that sets in vibration that great wave Success!

MAIDA CRAIGIE.

P. W. L. AFFAIRS.

The Professional Woman's League held yesterday its monthly business meeting, the details of which are never divulged to the press.

The October Drama Day will be held next Monday. The programme is as follows: Violin solo, Louis Wood. Ten minutes' paper on the art and success of four famous actresses: Ellen Terry, by Maida Craigie; Charlotte Cushman, by Emma Field; Sara Bernhardt, by Trella Feltz Toland; Eleanor Duse, by Mrs. Ida Jeffreys Goodfriend. Twenty minutes for general discussion by the club. The programme will conclude with songs by Ethel Irene Stewart, who is a young and promising vocalist. The following questions for extemporaneous discussion have been announced: What helpful lessons, as applied to beginners in the dramatic profession, are taught by the biographies of the four famous actresses treated of? Were the opportunities for success greater formerly than to-day?

The Mirror continues its list of League members who are actively engaged this season: Lavinia Shannon and Sarah McKiver in Miss Francis of Yale, Mattie D. Ferguson in What Happened to Jones, Amelia Bingham in The Proper Caper, Hattie Saphore in The White Slave Company, Isabel Evesson in A Puritan Romance, Georgia Gardner Cody in vaudeville, Jessie Bartlett Davis with The Bostonians, Edna Wallace Hopper in De Wolf Hopper's company, Margaret Diddin in A Romance of Coon Hollow, Effie Warner in Old Kentucky, Madame Modjeska, own company; Minnie Milne in Punch Robertson's company, Hattie Gilbert in The Geisha company, Louise Valentine in the Gorman Brothers' company, Lizzie Conway in McFadden's Row of Flats, Eva Selbie in Mrs. Foreman's Stock company, Mary Timberman in Thomas Keene's company, Mable Norton in Christopher, Jr., Ada Boshell in The Electrician, E. H. Aldrich in John C. Drorah's company, Mrs. W. G. Jones and Marie Shotwell in Fanny Davenport's company, Gretchen Lyons with The Mysterious Mr. Bugle, Kate Lester in W. H. Crane's company.

MRS. LINTHICUM DENIES A RUNOR.

Mrs. J. T. Linthicum contradicts the rumor that she has leased the London Court Theatre with Aubrey Boucicault for the stellar debut of her daughter.

"I have no financial interest, nor do I intend to have any in a theatre either here or abroad," said Mrs. Linthicum to a Mirror representative. "I know nothing whatever about Mr. Boucicault, his whereabouts, or his intentions. Beyond being an admirer of Mr. Pinero's plays I have no knowledge of him, and I have not contracted with him for a play."

My daughter, Lotta Linthicum, is engaged at the Court Theatre, London, in the management of which Mr. Boucicault, I believe, is associated with Mr. Chudleigh."

THE GIRL FROM 'FRISCO.

George C. Jenks has just returned from the interior of the State, where he has been engaged in revising and staging The Girl from 'Frisco, which was first produced at Ballston Spa a week ago Monday night. Mr. Jenks reports success for The Girl from 'Frisco. The Misses Sherlock, managers of the Theatre Saratoga, have asked for a return date. The leading woman, Sue Belle Mead, is an inexperienced but charming young woman, who is said to have won her spurs in this piece. She is herself a girl from 'Frisco, where her family is well known and wealthy.

VIEWS IN VARIOUS CITIES.

Buffalo News, Oct. 3, 1897.

A little enlightenment now and then is valuable to the public, especially when the public sees no way out of the darkness. Just now the people of Buffalo are wondering why they are getting well-worn attractions at Buffalo's principal theatre, or those still so weak in infancy that they show little signs of life.

Ask the Shylock combination that has tied up most of the first-class theatres in the cities East and West, especially in cities like Rochester, Buffalo, etc., where there is but one first-class theatre in the town. They have tied the hands of resident managers, made them figureheads, threatened them and frightened them, and so have gained their end for a time.

The combination is as simple to read as the copy in an old-fashioned writing book. Some managers have gained control of a large number of attractions and have formed a combination with managers of first-class houses to send their attractions there. They say to the manager: "We must dictate what you shall show at your house or we will not send you any of our attractions." The manager gets the panic and thinks he isn't going to get anything if he doesn't consent, and makes himself a nonentity in his own house. Then what does the Shylock combination do? If the manager happens to be located in a city where the public spends its money freely, the combination books good attractions, throwing in only now and then a worn out or weak piece, and high prices prevail all the time. In other cities the combination expects that the magic name of "Brown" or "Jones" or some other manager is going to cast such a glamour over the people that they will go to the play without questioning its quality and without asking the price.

In cities like Buffalo the Trust books a miscellaneous collection of plays. A few old favorites, a few new pieces, now and then a good production, and high prices still prevail. When one of the plays booked for the house goes to pieces, or is changed off to some other city, for the convenience of the combination, the theatre may be dark if the combination cannot furnish another play to fill its place. If Joseph Jefferson begged to come to the Star Theatre for an open date he could not come without the permission of the Trust down on Broadway, New York. The resident manager has to take just what is laid out to him and swallow it, and the public are expected to swallow it, but they don't, always.

"Chronicles," of the Rochester Democrat, says:

"The truth is that in undertaking to 'corner' amusements, to coerce the public into paying more than it thinks right and just for a luxury that it can very comfortably go without, if it chooses, the Trust has undertaken an impossible absurdity. The great theatrical public, the public without whose support theatrical speculation cannot live, demands cheaper theatrical amusement. A tuppenny-ha'penny syndicate of theatrical middlemen fighting that public demand is Mrs. Partington, with her broom, trying to sweep back the Atlantic Ocean."

The stock company is one of the greatest foes the Trust has to fear. One has been established here, and Music Hall is crowded twice a day with the amusement lovers of Buffalo. Society and fashion are represented in the boxes each night, and the performance given the past week is one of the best ever seen in this city.

In Chicago the Post says: "In this city to-day the Schiller has a stock company in every respect superior to all the Frohman organizations on the road. It is better than all the traveling companies now bombarding the combination houses of the country." That is saying a great deal, but it is true.

St. Louis has a stock company; it will have another in November. Boston, Pittsburgh—in fact, nearly every city where the baneful influence of the Trust has been felt—has organized a company of good people to present plays of worth and at reasonable prices.

The Theatrical Trust cannot bulldoze the public as it has bulldozed the resident managers of theatres and some actors. It will find that the public will not pay exorbitant prices for any old play it may choose to force into the first-class houses. It will find that there are a few actors strong enough to say, "I will not accept engagements under your Shylock terms," and a few managers of spirit.

The Theatrical Trust is a bubble which the public will proceed to prick, and it will flatten out.

Rochester Democrat and Chronicle, Oct. 3, 1897.

AN ACTOR SYNDICATE.—It is said that four leading American actors, Sol Smith Russell, William H. Crane, Francis Wilson, and Nat Goodwin, are considering the plan: To jointly acquire a theatre of their own in New York and to divide its "time" among themselves. The immediate object is to have a house in which they can play their New York engagements without being obliged to pay ruinous rentals or percentages.

There are, of course, a thousand details to be considered and settled, many mutual concessions to be made, before this scheme can safely be undertaken or successfully carried out. But in its general features the idea seems to be a very good one. Of the four actors, all, except Nat Goodwin, are very wealthy men, capitalists. Francis Wilson and William H. Crane have long been established favorites with the New York public. Sol Smith Russell may now count himself as having "arrived" in New York. With the weakest play he has ever presented as a star, and in the least popular of all the theatres in which he has ever appeared in New York, he has at last scored a genuine and solid metropolitan success. Nat Goodwin, the best light comedian on the American stage, has never yet received the recognition he merits in New York, but that he soon will do so is certain. These four stars, between them, could certainly keep a properly located, attractive and well-managed New York theatre profitably busy throughout the forty weeks of the dramatic season. While one of the four was at the home theatre, the other three would be "on tour."

We would like to see this plan succeed for many reasons. It would be a long step toward the elimination from the theatrical business of the swarm of useless middlemen who now stand between the actor and the public, each taking his share of the money the actor earns by his work, as he passes it along. It would weaken the strength of that insolent and mischievous clique of theatrical middlemen now seeking to control the whole theatrical business, commonly known as the Theatrical Trust. It would encourage other actors to be their own managers and appeal to the public directly. It would help to dignify the profession. It would make one American theatre, at least, a real temple of dramatic art instead of an establishment as purely and strictly commercial as a department store.

It is full time that some effort was made to lift the American drama out of the rut of commercialism, to free the drama and dramatic criticism from the domination of the box-office, which has had full swing for years and has suc-

ceeded only in degrading the drama and pretty nearly ruining the theatrical business by its short-sighted, narrow, penny-come-quick policy. Sol Smith Russell, Nat Goodwin, William H. Crane, and Francis Wilson are just the men to make this effort.

Editorial, Buffalo Evening News, Oct. 6, 1897.

BREAKING THE STAGE TRUST.—There is a rumor in New York that four leading stars are going to acquire a theatre in New York and divide the time among themselves and such other sterling actors as may join them in their freedom from the insolent lot of jobbers known as the Theatrical Trust. It is an excellent idea, and the men who are said to be interested in it will have the backing of the newspapers and the public in general. The four stars named are the strongest in the entire list of American actors. They cannot use their strength to better advantage than to put away the Shylocks who are gradually drawing the life from the theatrical business of the country.

Philadelphia Inquirer, Oct. 3, 1897.

The "visible head" of the Trust came over to see what was wrong with Philadelphia. Some of their big shows from which much was expected did not make good. It would seem from information gained that a number of the attractions who are booked with the Trust are getting leery. Some of them were to go on the Southern circuit. They are using the yellow fever scare as a pretext for canceling, and are seeking time in the West and elsewhere, where the Trust is not strong. To head these off and counsel some of the weaker-minded managers into fulfilling that contract is said to be the "visible head's" mission. How he will succeed is a problem. I am informed there is a "sneak" on the part of some of the local managers against the booking of three big attractions in this city at the same time. The managers of these attractions must be placated in some way to find an excuse to square themselves. The "visible head" of the Trust and the booking and routing agents thereof were here to study the situation. How they will succeed in explaining away the bad business excepting to fall back upon the time-worn excuse of the "weather was too hot," or "there are too many bicycles in town," I do not know.

THE PRIVATEER CASE.

On Saturday last Justice Russell filed the following decision as to a preliminary motion in The Privateer case, the author having asked for an injunction pending the trial of his suit against Lewis Morrison and Edward J. Abram:

The voluminous affidavits for and against an injunction to restrain the defendants from producing the play of The Privateer are so conflicting in their character as to the merits of the cast and the stage setting that an injunction pending the action and before the trial on the merits should not be awarded. It will not answer to prevent the defendants, who have gone to considerable expense to produce the play upon the stage, from its production in which they are engaged without such a preponderance of satisfactory evidence that the plaintiff is injured by the inferiority of the manner of production as to leave the court without much doubt as to the ultimate result. Motion denied, with costs to abide the event.

In denying the motion, it will be noticed that Justice Russell does not find against the plaintiff nor in the defendants' favor on the facts, but he merely takes the position that the affidavits are so conflicting that he ought not to grant the injunction before the trial on the merits. In other words, he means to convey that there ought to be an opportunity to cross-examine the witnesses for the purpose of getting at the truth of the case.

The Judge does not pass upon any of the questions of law adversely to the plaintiff, and he orders that the costs of the motion should abide the event, which means that they should be paid by the party who is finally beaten on the trial.

Judge Dittenhoefer will now press the case for speedy trial, when there will be opportunity to subject the witnesses of the defendants to searching cross-examination.

A RAILROAD MAN'S GOOD PROPHECY.

An official of the Pennsylvania Railroad said last week to a reporter: "So far the theatrical business has been very good. Since the Joint Traffic took charge of the making of theatrical party rates the matter is so adjusted as to be more satisfactory to the railroads and theatrical people as well. At one time there was a great deal of fighting between the different roads to secure business. As a result rates were badly cut, and the road hauling a company had to do so at little or no profit. This unpleasant feature has been done away with entirely since the Joint Traffic assumed control. The association has made very low rates, with corresponding advantages as to baggage car and excess baggage privileges, so that theatrical people are very much pleased with the present arrangement. The rates are the same on all roads and the agent no longer has to solicit bids from the different lines from his business. All he has to do is to select his line and buy his tickets. Our road is moving a great number of companies every day, as there are many attractions playing one-night stands all over the system. From present indications I think that theatrical travel this season will be in excess of last year."

RUDOLPH ARONSON'S NEW VENTURE.

Rudolph Aronson has completed arrangements with Dr. Leo Sommer whereby Mr. Aronson will have the sole management of the well-known red, blue, and white Hungarian Bands. Engagements for the bands have already been made for the Waldorf, Astoria, Logerot-Flouret, Cadillac, and Lakewood Hotels, and for the Tuxedo Club and New York Yacht Club. Dr. Sommer's bands have been engaged for the past twelve years for entertainments given by the most prominent society people in this country.

HENRY LEE MARRIED.

It was learned by THE MIRROR yesterday that Henry Lee came back from London recently, and on Tuesday of last week, in this city, married Mary Cresson, a belle of Germantown, near Philadelphia. On Wednesday Mr. Lee and his bride sailed for Europe. The marriage was kept very quiet. Mrs. Lee is twenty-two years of age. Her parents met Mr. Lee at the Imperial Hotel last Tuesday and were present at the ceremony.

ANTHONY HOPE CORING.

Anthony Hope, the novelist, is a passenger by the Paris, which is due to-morrow (Wednesday). Mr. Hope is to read selections from his works on three mornings during the last week of this month at the Lyceum Theatre. He is bringing with him the manuscript of a new play for the

Lyceum. Mr. Hope is to have a dinner given in his honor by the Lotos Club on Saturday evening, Oct. 23. It will be the first dinner of the Lotos season.

A PERMANENT CONIC OPERA HOUSE.

Elliott Zborowski, proprietor of the Broadway Theatre, and Andrew A. McCormick, manager of the house, have decided that the future policy of the Broadway shall confine it to comic opera presentation by a permanent company. The Highwayman will be the initial undertaking under the new intent.

ENGAGEMENTS.

Hattie Starr, with the Colonial Opera company, for the soubrette role in The Maid of Maribhead.

Gertie Reynolds, Grace Sherwood, Madeline Payne, and Louise Fuller, for Gayest Manhattan.

Mabel Bouton, for Lost, Strayed, or Stolen.

George O'Donnell, Van Bunselaer Wheeler, Nellie Braggina, and Maud Williams, for The Highwayman.

J. M. Fedris, as advance agent with Frederick Warde.

Edna De Voe, of Gayest Manhattan, has signed contract for Charles Frohman's company presenting The Circus Girl.

Homer Drake, to direct the tour of John E. Dvorak, and F. B. Wilson, to go in advance.

Reginald Roberts and William S. Corliss, for The Highwayman.

Merceita S. Esmond, with Frederick Warde.

Sadie Stringham, for The Heart of the Klondike, opening at the Star Theatre in this city on Nov. 8. She will play at Montreal this week with Way Down East.

Earl Craddock and May Steffens, with Harry Levy, for the Macaulay-Patton company, supporting Ida Florence Campbell.

Harry Head has joined Liberati's Band as business-manager. U. H. T. Slade is the band's press representative.

Fred Cook, for A Florida Enchantment.

Harold Kennedy has joined his sister, Lillian Kennedy.

Leon Kusel will join the Pudd'nhead Wilson company, at Lewiston, Maine, Oct. 25, as business-manager.

Thomas W. Reilly as treasurer with Modjeska's company.

Maude Kempton, late of the Savoy Theatre, London, has been engaged by Al. Canby for Charles Frohman's Circus Girl company. Miss Kempton, who has just arrived from England, is an excellent contalto and an actress of some experience.

Frederick T. Harm, with Rook's Players, as musical director.

William Levin, David Bispham, and Eleanor Broadfoot, for Marcella Sembrich's Concert company.

James Morrison, character impersonator; Edward Romaine, chanteur international; and La Belle Cereta, premiere danseuse, have been engaged for the company of Raymond, the hypnotist.

Cecil Kingstone, for the part of the lunatic who imagines himself an Indian in What Happened to Jones.

Isabel Waldron, for Mrs. Varney; Charles D. Waldron, for Lieutenant Maxwell, and Hannah May Ingram, for Edith Varney, in the Secret Service road company.

W. A. Whitecar and Laura Almosino, for the Imperial Stock company, St. Louis.

Lucille La Verne and Edith Totten, for the Theatre Francaise, Montreal.

R. L. Winstrom and his vitascope, for the Isaac Payton Comedy company.

Hill and Hill, and Rice and Halvers, for O'Hooligan's Wedding.

J. A. Kerr, with Darrell Vinton's company.

J. B. Cooper has resigned from the Murray Hill Stock company and joined the Cummings Stock company at Toronto.

Della Clark, recently of The New Wing company, which closed, is now a member of the Montreal Theatre Francaise Stock company.

Theodore Babcock, by Daniel Frohman, for the Lyceum Stock company next season.

Harry Jordan has been engaged, through J. J. Spies' agency, for Lincoln Carter's Tornado company.

SAID TO THE MIRROR.

HILLIARD FLEMING: "I should like to warn those playing Bridgston, N. J., against leaving personal wardrobe in the dressing-rooms of the Opera House unless under lock and key. I have been relieved of some of my wardrobe, and my sole redress was that the management was 'sorry.'"

JULIAN MAGNUS: "There cannot, in my opinion, be any doubt that the season has opened most auspiciously, at least for companies of established reputation. The few hot nights in the second and third weeks of September hurt business, but with these exceptions Mr. and Mrs. Whytal's receipts in For Fair Virginia have been in excess of those of either of the preceding seasons. Traveling managers would, however, do well to avoid those small towns where a number of repertoire companies are played. These companies not only educate the audiences to expect low prices, but they so spoil their taste and discrimination that they can no longer tell the good from the bad. A 'show' becomes a 'show,' and nothing more, be it Jefferson or Jones' Comedians."

W. J. THOROLD: "I think that in Arthur Lewis, of the Julia Arthur company, we have the finest manager in the profession. He pays liberal salaries to begin with, provides everything, even to wig, boots, stockings and gloves, and while waiting here in New York for new scenery and costumes we are receiving half salary. Every member of the company feels more sincere esteem for him than words could possibly express. I think a good sobriquet for him would be The White Manager."

MARK SMITH: "I desire managers and others interested to take notice that Judge McLaughlin, of the Supreme Court, has denied Mr. Daly's motion to prevent performances of The Geisha by the Jardine company."

Johnstown (Pa.) Opera House, is Johnstown's best Theatre. Good time open. Terms reasonable.

Fayetteville, N. C., wants attraction, Fair, Nov. 10-12

THE VAUDEVILLE STAGE

A REAL LONDON HIT.



WILSON AND WARING.

So many American performers have gone to London and come back with fairy stories of their success in the English capital, and their inability to remain there, on account of pressing engagements in America, that it is refreshing to be able to record the success of a team who went over quietly and have scored a genuine hit. John Wilson and Bertha Waring are well known to the theatregoers of New York and the principal cities of the country. As members of Edward E. Rice's Little Christopher company they established themselves in great favor here during the run of that burlesque. They also played at many of the big vaudeville houses, where their bright specialty met with much approval. They have been in London ever since last Spring, and are very near the top of the short list of Americans who have managed to make our British cousins think that they are entertaining. They will probably remain abroad for some time.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Lillian Burkhart is in her second week here. With the assistance of Forest Flood, she presents Grant Stewart's comedietta, *Dropping a Hint*. The other performers are E. J. Joe and the José Quartette, in vocal selections; Isabelle Urquhart, assisted by Sidney Wilmer and Walter Vincent, in their farce, *In Durance Vile*; Servais Le Roy, conjuror and magician; the Mercere troupe of dogs and monkeys; the Three Powers Brothers, comedy bicyclists; Polk and Kollins, banjoists; Eldora and Morina, jugglers and equilibrists; Merritt and Gallagher, comedians; Anna Laughlin, soubrette; Forbes and Doyle, dancers; the Bannocks, musical clowns; the La Porte Sisters, duettists; John Barker, and the biograph.

Koster and Bial's.

Marie Lloyd, the English serio-comic, makes her reappearance after an absence of several years, with a budget of new songs, some of which are expected to create a sensation. Cleo de Mérode still dances in the great *Faust Ballet*, which is a big feature. The olio also includes Paula Del Monte, singer, international chanteuse; the Brothers Griffiths, eccentrics; Mlle. Bombello, comedienne; Lina Pantzer, wire dancer; the De Koch troupe of acrobats, and Alice Linton, comedienne and vocalist.

Weber and Fields' Music Hall.

Vesta Tilley is in the second week of her successful engagement. Charles J. Ross and Mabel Fenton appear in an entirely new sketch, called *Just Like a Woman*, written by Mr. Ross, with music by John Stromberg. The Glad Hand, with Weber and Fields, Bernard, Kelly, Daly, and Ross, continues its run.

Tony Pastor's.

Low Dockstader's success last week warranted his re-engagement for this week, and he continues to head the bill. The other performers are Seymour Howe and Emile Edwards, in a comedy sketch; Cora Rountt, comedienne; Carrie Scott, character artist; Conway and Leland, the monopedes; Jessie Miller, cornetist; Clifford Sisters, duettists; the Seven Reed Birds, versatile entertainers; Byron and Blanche, comedy duo; Professor C. Wallace, whistler; Edward F. Reynard, ventriloquist; Monsieur Delaca, art views; and Joseph Menchen's Parisian picture machine, "La Pinna Par."

Hammerstein's Olympia.

Living pictures from grand operas is a novelty here this week. The olio includes Charles T. Aldrich, Harry Parker's dogs, the American Comedy Four, the Three Polos, and Titania.

Pleasure Palace.

The Roscoe Midgents' Star Specialty company and Mr. Proctor's European novelties make a strong combination here this week. Besides the Roscoes, there are Bessie Bonehill, comedienne; Stanley Whiting, the rag-time pianist; Delto-relli and Clemons, musical clowns; Mlle. Chalet, bounding wire artist, who makes her American debut; the Carre Family of Gymnasts; Armin and Wagner, operatic duettists; Colby and Way, novelty sketch duo; Beach and Vincent, duettists and dancers; Couture Brothers, European equilibrists; and Harry Howard and Professor Abt, illustrated songs. The Sisters Picchiani and the Northern Troupe continue their engagement.

Proctor's.

Mrs. George S. Knight, assisted by Hugh Arnott, makes her debut in vaudeville here, presenting *The Circus Rider*, a farce made famous by Rosina Vokes. Charles T. Ellis, the sweet singer, and Marie Loftus, the English serio, are strong cards. The others are Bob Garnella and

May Shirk, in a new sketch; Master Andrew Byrne, violinist, who makes his vaudeville debut; Gracey and Burnette, comedy duo; Helf and York, comedians, who make their debut in the East; Nellie Waters, vocal comedienne; Crane Brothers, comedians and dancers; Carmen Sisters, duettists; the Fatherland Quartette, warblers; Clara Simpson, comedienne, and Felix Hanne, comedian. The living pictures, which were put on last week, are continued.

The Burlesque Houses.

MINER'S BOWERY.—Fred Rider's New Night Owls have returned to town for a week.

THE LONDON.—The Merry Maidens Burlesque Company has moved downtown for the present week.

MINER'S EIGHTH AVENUE.—Sam Devere's Own Company is the current attraction at this house.

OLYMPIC.—Bryant and Watson's American Burlesquers opened last evening for a week in Harlem.

LAST WEEK'S BILLS.

PROCTOR'S.—Hyde's Comedians were the stars of the best bill that has been given here this season. Helene Mora, who heads the list, was in splendid voice and sang her songs in the voice which has made her famous. One is puzzled whether to class her as baritone, tenor, or alto, as she seems to have a range which takes in all three voices. She opened with "The Minstrel Boy," and then introduced M. H. Rosenfeld's latest dramatic effort, "Just for the Sake of Our Daughter," to which she did full justice. She then changed her dress for a soldier costume, and sang "The Song that Will Live Forever," which is a new arrangement of the "Home, Sweet Home" idea, and is very pretty. In a natty white flannel suit she sang "A Starry Night," and after it was over she had to bow a few times in response to the applause. The Five Castilians presented Edward Owings Towne's bright comedietta, *A Game of Wits*. Gerald Griffin, Lottie Walters, and Frank J. Wesson appeared in their original parts, and played them as they always do, excellently. Mr. Griffin is an artist, and his sketch of the old man who falls into a trap of his own making is a treat. Harry E. Lester and Ruby Bridges are the new members of the troupe, and they acquitted themselves well. Mr. Lester makes a good-looking boy, but he should play more to his companions on the stage than to the audience, and Miss Bridges, while a trifle amateurish, fills the part of the daughter nicely. The sketch, as a whole, made a very pleasing impression. McIntyre and Heath are always good. In their Georgia Minstrel sketch they are killing funny, and they kept the audience yelling throughout their act. Their new gag about pawning the 75 cents is one of the best they have ever evolved. Charles E. Sweet made a big hit as the burglar musician. His quick methods and quaint gags took immensely, and he was encored repeatedly. Williams and Walker sang their coon songs, and used their coon witticisms with good effect. The Randells gave an excellent performance of acrobatics and dancing. They are easy and graceful, and do a number of tricks which are totally unlike those done by other teams. The Street Arabs' Sextette sang some new songs. Arthur Rigby had a fine new gag about a boarding-house in which, when they had chicken for dinner, he always got the neck. It is seldom that a witticism so bright is sprung in vaudeville, and Mr. Rigby is to be congratulated on his originality. Vera Hart, Alice Berwick, and two of the Rhinehart Sisters furnished the serio-comic specialties. Shelvey and Sheridan and H. Straesburger's dogs and monkeys were also in the bill. A series of living pictures was put on, which were very favorably received. The pictures were as follows: Blindman's Buff, Shooting Star, Companions in Mischievous, Sea Maid, Siren's Triumph, Scene in a Harlem, Tribby, Street Singers, Cupid's Hunt, Comin' Thro' the Eye, The Slave, and Sirens at Play. The Siren's Triumph was the prettiest picture, but they all seemed to please the audience.

PLEASURE PALACE.—F. F. Proctor's two imported novelties made their American debuts last week. They are the Six Sisters Picchiani, acrobats, and the Northern Troupe of dancers. The Picchianis made their entrance in a leisurely way, dressed in evening gowns, with fancy opera cloaks. They nodded to each other, looked around with their longnettes, and then lined up on either side of the stage. A stout gentleman then entered and made gestures toward the women, at the same time bowing to the audience. It seems he is the original Picchiani, and travels with his daughters as a body guard. He stepped to the back of the stage, and then the young women began to give their exhibition. They laid aside the wraps, and the longnettes, of course, but they retained their long dresses, which made their tricks look very difficult indeed. The act they do is very brisk and full of action. They kept the ball rolling all the time, and the applause kept up a constant accompaniment. The sisters are of assorted sizes. The smaller ones do the top mounting, and the more robust ones stand on the floor and allow the little ones to jump on them in various ways. Most of the tricks done by the Picchianis have been done here before, but they had a few novelties which made pronounced hits, and, altogether, they may be credited with a success. The Northern Troupe, consisting of three men and two women, gave an exhibition of various styles of step dancing, including a Scotch reel, a sailor's hornpipe, a bar-bell statue dance, an Irish jig, and an Irish reel. All five are very light on their feet, and one of the girls is remarkably neat and graceful in her movements. Their costumes for each dance are appropriate and tasteful. The rest of the entertainment was furnished by Reilly and Wood's company, which is one of the best organizations on the road this season. Pat Reilly appeared, and drew cartoons of the candidates for the Mayoralty, which were received with alternate applause and hisses, according to the politics of the people in the house. Little Dick Gardner, assisted by his two big brothers, made a big hit, first as the little girl, and later as the diminutive drum major. Two celebrated sister troupes, the Three Lanes and the Three Franchonettis, tried to outdo each other in their exhibitions of acrobatic dancing. Legs, lace, and lingerie were constantly in evidence, and the crowd seemed pleased. The Brothers Deonzo were seen in their marvelous barrel jumping act, which is always a big hit, their feats of jumping, while blindfolded, being really wonderful. Frobel and Ruge did a risky aerial act, made up as a Chinaman and a clown. Eulalie did some good high kicking, and danced a French quadrille with the Franchonettis. The Eldredges sang coon songs and did dances of the same kind. Frank D. Bryan is, like the man in the song, "just behind the times." He had the good grace to inform the audience that the gags, even those in his parodies, were old-timers, but that does not excuse his use of them. He is advised to consult J. Melville Jackson's *Cyclopedia of Comedy*, or some equally good authority

on stage humor, and thus obtain some fresh material. The entertainment closed with a cake walk by the entire company, representing the different nationalities. Little Dick Gardner and Amy Franchonetti as Uncle Sam and Columbia carried off the prize at every performance. The costumes worn by the Lanes and Franchonettis are very pretty and novel. The excellent bill attracted large crowds, and the Palace had a very prosperous appearance throughout the week.

KOSTER AND BIAL'S.—The same excellent bill of foreign novelties continued to attract large audiences last week. The curiosity about Cleo de Mérode still keeps up, but her dancing does not improve. Paula Del Monte made a bigger hit with her rendition in English of "All Coons Look Alike to Me" than with any of her other songs. Mlle. Bombello made her sand pictures very cleverly. The Brothers Griffiths convulsed the audience with their antics in their "Blondin donkey" act. Lina Pantzer bounded gracefully on the wire. The De Koch troupe turned all sorts of somersaults, and Alice Linton sang songs from Chevalier's repertoire. The *Faust Ballet* is a gorgeous affair, and the pretty and graceful English ballet girls dance and march very entertainingly.

WEBER AND FIELDS' MUSIC HALL.—Vesta Tilley made her reappearance in America here last week, and scored a complete triumph. She occupied the stage for fifty-one minutes on her opening night, and kept the audience interested during the entire time. There is no other artist on the vaudeville stage who can come anywhere near this record, because it requires exceptional talent to be able to sing songs for nearly an hour without becoming a bore. Miss Tilley's new songs are all good. Some are better than others, but none of them are bad. She appeared first as an Eton boy in a trim little suit, and sang "Showing Aunt Matilda 'Round the Town." Her dainty art was shown to perfection in this selection, and the applause which followed it left no doubt as to her success. Her second song, "For the Week End," has a very catchy air, and everybody was humming it as they went out. The next offering was "The English Militiaman," in which she caricatured in most amusing fashion the mannerisms of the average English soldier who thinks he is a "killer," with his penny cane and his bad cigar. The fourth song, which required a very elaborate swell make-up, was "The Piccadilly Johnny with the Little Glass Eye." This was very well done, and called forth plenty of applause. The fifth selection was one which she had sung here before, and tells the story of the little sea-sick maidens who had never been on the blue. The sixth song was brand new, and is called "The Oafish Duke." Miss Tilley's costume for this song was a "dream," and when she showed the waistcoat after the first verse, it got a round of applause all to itself. Several immense floral pieces were handed up after this, and the clever performer was recalled again and again, until finally she was obliged to come forward and make a little speech of thanks, which she did in the most graceful way possible. Several enthusiasts called for "The Sad Sea Waves," so Miss Tilley made another change of dress and sang the familiar song as well as though she were just starting in on her evening's work. It is needless to say that Miss Tilley's costumes were new and of the latest London style. They fitted her perfectly, and she wore them as if to the habit form. The Beaumont Sisters in songs and dances, and Peter F. Daley in parodies and a burlesque on the illustrated song idea, preceded the star. The Glad Hand concluded the performance as usual.

KEITH'S UNION SQUARE.—Lillian Burkhart made her first appearance in New York this season, presenting for the first time in this city a new comedietta by Ida and May M. Ward, called *Extravagance*. The plot deals with the doings of a young married couple who are living in style in New York. The wife is a thoughtless, frivolous being, who buys everything she wants, especially diamonds and dresses, and has them charged to the account of her husband. He is a Wall Street broker, whose means vary with the fluctuations of the stock market. She is discovered in a pretty pink tulle dress, admiring a diamond necklace worth \$1,000, which she has bought on the "charge" plan. He enters and proceeds to worry over the condition of his stocks, and when she shows him her new things he almost faints. After some repartee on the financial question he decides to give her a scare. He goes into the next room and puts on a shabby suit and a pair of whiskers and comes back as a bold, bad sheriff. He proceeds to seize things, and her struggles to retain possession of her household goods are very amusing. In a few moments a messenger boy enters with a telegram announcing that the husband has made \$100,000 by a fortunate turn in Wall Street affairs, and the scene ends happily with the wife promising never to have anything charged again. Miss Burkhart looked very charming, indeed, in her pink tulle dress, made after the very latest Paris model. She acted the part of the extravagant wife charmingly, with the little touches of by-play which she knows how to introduce so cleverly. She was particularly good in the scene where she weeps into a very pretty lace handkerchief, and changes suddenly from tears to smiles as she catches sight of the diamond necklace, which was the original cause of the tears. It was as fetching a bit of genuine comedy work as has been seen here in many a long day. She made the most of the scene with the make-believe sheriff, and kept the audience in great good humor throughout. Forest Flood was excellent in the part of the husband, and when he appeared as the sheriff he lent an air of realism to the character for which he deserves the greatest praise. Servais Le Roy, a slight-of-hand performer and magician, made his first appearance at this house and scored a moderate success with some neat tricks and an elaborate illusion. He spoke in broken English, but it was quite evident that the accent was put on for the occasion. Maxwell and Simpson's illustrated song act is a strong card, and, as usual, they had to put on six or seven songs at each performance. The new songs are "I Love You in the Same Old Way," "Honey, Youse Ma Lady Love," and "Always Keep Your Promise, Lad." In the last named are shown views of the workings of the New York Police Department taken from life. All the illustrations are excellent, for which Mr. Simpson deserves credit. Mr. Maxwell's voice is as sweet and sympathetic as ever, and he sang the songs excellently. "The Fireman's Life," "Only Me," and "Won't You Be My Little Girl?" were revived successfully. The Brothers Damm continued in their pleasing acrobatic act. Evans and Vidocq were very funny. The Emerson Ladies' Quartette sang well, and acts of a more or less diverting nature were done by the Maginays, Ford and Dot West, the De Moraes, Master John Leick, and Eddie Moran. Colonel Schult's dogs were cut out after their fight, which is described elsewhere. The biograph was shown as usual.

TONY PASTOR'S.—Low Dockstader was warmly welcomed on his return to town after a

prolonged absence, and entertained big audiences for at least half an hour at every performance. His material was almost all new, and as bright as usual. The first part of his monologue was devoted to politics, both national and local, and his many happy hits were instantly appreciated and rapturously applauded. His remarks on the Klondyke craze and his never failing dissertation on domestic topics also met with great favor. His new songs, especially "The Beautiful Ocean," "It Ain't No Lie," made big hits. Pauline Markham made her continuous vaudeville debut in a sketch called *Just Off the Road*, in which she was ably assisted by Kathryn Dana. The plot concerns the doings of a soubrette and leading lady of a stranded troupe called *The Happy Hoboken Burlesquers*. They have secured a furnished room, and are wondering where they will get something to eat. There is a good deal of bright dialogue, and finally Miss Markham goes out to pawn some clothes. While she is out, Miss Dana sings a talking little song very cleverly. When Miss Markham returns they have a discussion about what they will do next, and they decide to try vaudeville. Several ideas are mentioned, and they settle on a scene from *The Black Crook*. The stage is darkened, and Miss Markham appears in the glare of the calcium as she was wont to do in years gone by, dressed as the leader of the amazons, and proceeds to march at the head of an imaginary crowd of female warriors. She goes through the evolutions for a few moments, and then the lights are turned up and the sketch ends with a funny finish. Miss Markham is to be congratulated on her appearance. Her figure retains the symmetrical outlines which made her famous, and she led her make-believe army as gracefully as she did the real one in *The Black Crook* long ago. Her costume was very handsome. Miss Dana proved a valuable assistant and was an admirable foil for the star. The sketch is well put together and made a very pleasing impression. John Canfield and Violet Carleton (the original team) made a most emphatic hit in their comedy sketch, in which they introduced some good singing with plenty of fun. Mr. Canfield was forced to make a little speech almost every evening in response to the applause which greeted their finish. Foreman and West in Their First Quarrel introduced a bright sketch full of good points, which brought a great many laughs. Cora Rountt made her reappearance and a hit at the same time. She looked a perfect picture in a stunning new dress and a new coiffure. Her songs are not as spicy as they used to be, but they are all the better for that. Lancaster and Collins went through twenty minutes of hard work in the acrobatic dancing line. Richard P. Murphy and Blanche Andrews presented a neat singing and comedy sketch. Joseph Menchen put on his latest importation in the moving picture line, which he calls "La Pinna Par." Some of the views are new, and one showing a panorama is very pretty. May Rhea scored a success with "The Gay Soubrette" and a new song called "Minnie McEvoy." The Gregory Trio, Woodville and Hall, John and Anna Chick, William F. Donovan and Professor John Robertson, in a boxing and bag punching act, were also in the bill.

HAMMERSTEIN'S OLYMPIA.—The Cat and the Cherrub was continued. The olio included Stinson and Merton, Cook and Clinton, Charles T. Aldrich, the Three Polos, the Lamont Trio, and Robbins.

THE HARLEM MUSIC HALL FIASCO.

The Harlem Music Hall, which was opened by George W. and James L. Lederer on Sept. 27, closed its doors on Saturday night last after a stormy season of two weeks. The business was bad from the start, and at the close of the first week the management was unable to pay salaries. Some of the performers gathered on Monday evening, and complaints disturbed the quiet Harlem air. Basco and Roberts fell upon the neck of James L. Lederer and embraced him so warmly that the police had to be called in to separate them. Lederer finally gave them \$4, and promised to pay them the rest later.

Business continued bad last week, and on Friday James Lederer issued a notice to the performers that he had decided to quit, as he could not pay salaries. He added that the performers might continue till the end of the week on the "commonwealth" plan. The "wealth" that came in was very "common," but the performers shared it, and played Friday and Saturday. George W. Lederer, who signed the lease with his brother, declined to have anything to do with the matter, and left James L. to face the music.

The hall will be reopened about Nov. 1 under new management.

The bill last week included Joe Welch, who sings Yiddish versions of coon songs. He was the best feature of the bill. He portrays the east side Jew in a lifelike manner, fully equal to Chevalier's coster imitations. Katie Rooney pleased the audience with her Irish songs. Mrs. Shaw, unassisted by her daughters, who were forbidden to appear by the Gerry Society, whistled in her well-known finished style. The Pantzer Trio beat the record for contortions; some of their tricks are marvelous. Gertrude Reynolds did a most graceful dance and sang pleasingly. Others on the bill were Low Rosa, female impersonator; Bert Grant and Irving Jones, in coon songs; Carr and McLeod, musical comedy sketch; the Two Dons, acrobatic comedy sketch; Bigger and Dreher, serio-comics; and Ma Belle Russell, soubrette.

JO PAIGE SMITH MARRIED.

Jo Paige Smith, the representative of the big vaudeville syndicate in New York, was married on Thursday, September 30, to Madeline Lack, the charming actress who is playing in the *Shall We Forgive Her* company. The wedding took place in Pittsburgh, Pa., and was attended by a number of friends of both parties. Mr. and Mrs. Smith have been kept busy receiving the congratulations of their numerous friends in the profession.

FLETCHER AT PROCTOR'S.

Charles Leonard Fletcher will appear for the first time in his new comedy, *A Lesson in Love*, at Proctor's Theatre, Oct. 18. In the sketch Mr. Fletcher will introduce delineations of several of Richard Mansfield's characters, and a satire on Mansfield's methods in speech making. Sylvia Lisle appears with Mr. Fletcher, and will introduce an imitation of Clara Lipman in *The Girl from Paris*.

D. H. HUNT IN TOWN.

D. H. Hunt, manager of the Pike Opera House in Cincinnati, is in New York looking for big headlines for his theatre. There is nothing too good for Mr. Hunt, and he will probably go back to Cincinnati with a bundle of contracts with the most prominent stars in the vaudeville firmament. He will make his headquarters in room 304, Knickerbocker Theatre Building, while he is in the city.

LILLIAN BURKHART.



The mistake made by most of the legitimate stars who went into vaudeville last season was that "any old thing would do for the variety theatres," and consequently the large majority of them are not being sought after this season by the vaudeville managers, who have just as critical a class to cater to as the manager of the most pretentious theatre on Broadway. Nearly all the one-act plays presented had been better days in the legitimate houses, and consequently they made little or no impression.

Lillian Burkhardt, the gifted comedienne, whose picture appears above, adopted a different plan from the rest. When she entered vaudeville she made up her mind to use as good material and give as good a performance as though she were the star of a high-class dramatic company. The natural consequence was that she was in demand from the start, and enjoyed a season of prosperity and popularity, while many of the other stars laid off for weeks at a time and wondered why the managers didn't run after them with big offers.

Not content with her two great successes of last season, dropping a hint and a dash of daintiness, which have by no means outlived their usefulness, Miss Burkhardt has two bright new comedies in her repertoire, "To-Morrow at Twelve," by Grant Stewart, and "Extravagance," by Ida and May M. Ward. In them she has an opportunity to show her dainty art in all its perfection. She has shown excellent judgment in again selecting Forest Flood as her assistant in presenting these comedies to the patrons of vaudeville.

A VERY UNIQUE CEREMONY.

The members of Ringling Brothers' Shows, nearly a thousand persons, witnessed what was perhaps the most picturesque ceremony ever held beneath a circus canvas at Parsons, Kan., Oct. 5. The Ancient Exalted Order of the Elephant, a secret benevolent order, the work of which is taken from the Hindoo, and recently brought from Calcutta, has a membership of nearly one hundred in the show. Press Agent W. J. Rouse has been active in the new lodge work and has done a great deal toward making its establishment in this country permanent. Upon his departure for the East the members of the order determined to present him with an elegant solid silver dinner service. At 6.30 p. m. Mr. Rouse was invited within the circus tent, and was astonished to find an audience there numbering almost the entire show's company. Mr. Rouse was escorted by Warren A. Patrick, and as soon as the two appeared the big concert band merged from the "pad-room" and took up its march around the hippodrome track. Following the band came a hundred "Brother Bulls," and upon either side were flanked a half-score of big pachyderms in lodge regalia and colors.

Mr. Rouse, perfectly bewildered, was escorted to the elevated platform, where Mr. Patrick, in a few words, expressed the deep regret of every one present that the Calcutta Herd of the Ancient Exalted Order of the Elephant was to part with one who had been so active in the work, and with one who had gained the respect and friendship of all. Mr. Rouse was about to respond when trumpets were heard, and another cavalcade emerged from the dressing-room. This new factor in the ceremonies was composed of two big elephants escorted by the officers of the Noble Herd in full initiatory regalia, headed by W. H. Van Cleave, the Koomra Sami of the Order, and two trumpeters. This body halted before the elevated stage and Mr. Van Cleave made the presentation speech.

During his address the members of the Order were ranged on either side of the platform in double files, while around it were the big elephants, who raised their trunks in royal salute. Mr. Rouse made a speech, and the company sang "Auld Lang Syne," the elephants trumpeted shrilly, while the buglers sounded "taps." It is the unanimous opinion of all who were fortunate enough to witness the ceremony that it was the prettiest they ever saw, and the Order of the Elephant received an immediate stimulus in the company.

The headquarters of the new Order is located at Janesville, Wis., and herds (or lodges) are being organized in Chicago, Omaha, Detroit, New York, and other large cities. The Order promises to become a power in secret society circles.

THE MUSIC HALL CASES.

Fred House and Maurice Meyer, counsel for Oscar Hammerstein, argued before Magistrate Mott on Thursday last for a dismissal of the charge of giving a theatrical performance in a music hall. They argued that the arrests were caused by business rivals, and submitted a letter written by Charles Frohman to Mr. Hammerstein on Sept. 17 to prove their point. After hearing the arguments Magistrate Mott took the briefs and said he would reserve his decision until Oct. 21.

JAMES F. HOEY III.

James F. Hoey, the well-known comedian, brother of the late William F. Hoey, of A Parlor Match fame, is at his home in Sayville, L. I., suffering from an attack of nervous prostration. He is said to have been acting queerly of late, and his friends thought it best to take him to the country, where it is hoped he will soon recover. He was to have started out shortly with Heine and Pettingill as a partner in a vaudeville venture.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

Let Bygones be Bygones

THE MOST BEAUTIFUL STORY SONG EVER WRITTEN.

Song and Orchestration free to Professionals. Elegant Stereopticon Slides. Two pianists in attendance to attend to the wants of professionals, who are always welcome.

F. A. MILLS,

45 West 29th Street, New York.

THE ORPHEUM CIRCUIT DROPPED.

The Orpheum Circuit has been dropped from the big vaudeville syndicate. The following letter from Colonel Hopkins gives the reason:

CHICAGO, Oct. 9, 1897.

To the Editor of The Dramatic Mirror:

SIR—We have dropped the Orpheum Circuit from connection with our eight theatres, including Pittsburgh, Cincinnati, St. Louis, Milwaukee, and Chicago. We have no trouble in dealing with artists for these eight theatres, but the Orpheum Circuit of six weeks insisted on paying the same prices that we paid for our eight theatres, four of them being in Chicago, without railroad fares, and instead of the Orpheum's original six weeks they cut their engagements down to five weeks, the artists losing a week going and coming, paying \$15 for sleepers, \$1 for every meal they got on train, and exorbitant excess rates on baggage, and it was decided that our eight theatres would not work to the disadvantage of artists to benefit Walters, and consequently we have dropped him to save friction and doing an injustice to artists, whom we wish to work harmoniously with, as you know our houses depend upon them for success.

Yours truly,

J. D. HOPKINS.

BIG DOGS FIGHT AT KEITH'S.

There was a lively scene on the stage of Keith's Union Square Theatre on Wednesday evening last, which was not on the programme. It occurred during the exhibition of Colonel Schultz's Great Dane dogs. One of them started an argument with another, and before they could be stopped they were giving a splendid exhibition of the kind that the law forbids when it is given in the regular way, in a pit and with a referee and all that. They were chewing each other in the most earnest fashion despite the efforts of their trainer, and as they approached the footlights and threatened to continue the fight on the piano several people became alarmed and started to rush for the exits. It takes a good deal to scare a continuous theatre patron out of the seat that he has waited patiently to secure, so the alarm did not amount to much. The curtain was dropped on the scene and the struggling canines were soon whipped into submission. The rest of the dog show was omitted and the performance proceeded merrily on to its end. The dogs were cut out of the bill for the remainder of the week.

LOTTIE COLLINS COMING OVER.

A cable dispatch received in New York last week states that Lottie Collins, of "Ta-Ra-Boom-De-Ay" fame, was to sail from Southampton for New York on Oct. 9 on the St. Paul. It was learned yesterday that Miss Collins is coming simply on a pleasure trip, and incidentally to improve her health, as she has become somewhat run down on account of a long season of hard work.

MUSICAL DALE ARRIVES.

Musical Dale arrived home from Europe a few days ago and went at once to his home in Hartford, Conn. He has been abroad for several years and has met with great success in London and the provinces, and has also paid a visit to South Africa. He will be seen in New York shortly at one of the principal continuous houses.

MARIE LLOYD APPEARS.

Marie Lloyd, the English serio-comic, made her American reappearance last night at Koster and Bial's. She sang several spicy songs, which seemed to tickle the fancy of the large audience, who rewarded her with laughter and applause.

VAUDEVILLE JOTTINGS.

Emil Katzenstein, the accomplished pianist of Keith's Union Square Theatre, has two marches, "The T. mope" and "The Victory," which are attracting attention from the music loving public.

Ed F. Jerome closed his A Drummer in New York last week, and will send out two burlesque cos., the Paris Beauties and the Paris Golf Club.

Harry J. Ridings, business-manager of Hopkins' Trans-Oceanics, writes that the co and each individual member of it have been pronounced hits in every city they have played so far this season.

Dorinda and Breen, the double club jugglers, played Philadelphia during the past two weeks, and are now in Montreal at the Theatre Francaise.

Pollie Holmes, "The Irish Duchess," played a special engagement at Korman's Auditorium, Baltimore, last week, and rejoined the John L. Sullivan co. at Providence, which is her home, yesterday.

Mary Norman, who was obliged to cancel her engagements and return to her home in Des Moines, Iowa, on account of a severe attack of malaria fever, is reported to be improving.

Felix Morris will revive The Old Musician at Keith's Union Square Theatre next week.

Helen St. Clair was received with marked favor in Springfield, Mass., last week. She sings both classical and comic songs.

The Four Cohans are playing a successful two weeks engagement at Keith's Boston house, where they produced their latest sketch, The Professor's Wife, yesterday. They will be at Pastor's next week.

Heeley and Maria were the subject of a bright interview in a recent issue of the London Enquirer.

Jeannette Dupre received some pretty floral offerings from her friends during the engagement of the American Burlesquers at the London Theatre last week.

Hattie Starr has just published her first attempt in the line of instrumental music. It is a march called "Society Buds," and promises to become popular.

William Williams, better known as "Billy," writes that he was not tendered a benefit at Johnstown, Pa. His friends wanted to get one up for him, but he declined to accept it. His wife has been very ill, and he has had a good deal of trouble, but expects soon to be on his feet again.

Lulu Nichols, of the Nichols Sisters, sends The Mirror a programme of the Empire Theatre, Jo-

hannesburg, which contains the names of the Midgeleys, the popular "kid" sketch artists. She also included a clipping which told of the success achieved by the Midgeleys in that far-off land. They went direct from Los Angeles, Cal., to Johannesburg, a distance of 15,100 miles.

The De Forrests, the whirlwind dancers, write from London, England, denouncing the team known as De Forrest and De Forrest as frauds.

Andrew Byrne, the boy violinist, who is one of the features at Proctor's this week, has just returned from Europe, where he has been studying for several years.

Bessie Bonchill has returned to vaudeville, in which branch of the profession she is held in the highest esteem. She bonds the bill at the Pleasure Palace this week.

Mrs. George S. Knight is making her first appearance in several years this week at Proctor's, where she is presenting The Circus Rider.

Stanley Whiting has returned to New York, after an extremely successful tour of the Orpheum circuit, and is appearing at the Pleasure Palace this week with Roscoe Brothers' co. His new song, "Syncope-Sandy," has made a big hit in the West.

Juan Caicedo, the famous wire dancer, will make his American reappearance at Keith's next week.

Patrice will be seen at Keith's next week in A New Year's Dream. This will be the last time she will present this sketch in New York, as she has a novelty in preparation which will be put on after the holidays.

W. E. Ritchie, the tramp cyclist, sends THE MIRROR a souvenir of his one hundredth performance at the Palace, London, which he celebrated on Sept. 24. His engagement at the Palace began on June 7, and is still going on.

Paola Del Monte, the international soubrette, who is one of the new stars at Koster and Bial's, and who sings in French, Spanish, German, and Italian, has added "All Cosses Look Alike to Me" to her repertoire. She sings it in English.

Walter Schrade, of the Schrade Brothers, sprained his ankle during a performance at the Metropolitan Opera House, St. Paul, Minn., last week.

John W. Foster and Irvin T. Bush are presenting a sketch called The Klondike Widow out West.

Pauline Hall has been engaged to appear at Keith's Union Square Theatre. She enjoyed a remarkable success at Keith's Boston house recently.

Robert Billiard will not be seen in vaudeville this season.

Joe Cawthorn did not lose any time on account of the closing of Nature. He is playing at Keith's Boston house this week.

One of the members of the De Koch Troupe of acrobats at Koster and Bial's had a bad fall one night last week. He was unconscious for a while, but made a quick recovery and is appearing as usual.

Fillis' educated dogs, who have recently made a sensation in Europe, will be seen shortly at Keith's. One of the dogs plays the piano.

E. J. Ratcliffe and Edith Chase Sprague, granddaughter of the late Chief Justice Salmon J. Chase, have joined the vaudeville ranks and will appear at Proctor's Twenty-third Street Theatre during the week of Oct. 18. They will be seen in a one-act play called The Black Butterfly, by E. De Wagstaffe and C. P. Flockton. Hamilton and Martineau are arranging their route.

The Cat and the Cherub, the Chinese play which precipitated the attack on the music halls, finished its run at Olympia on Saturday night.

The latest music hall story is to the effect that one will be built on Second Avenue near Eighty-first Street. The property is owned by Henry C. Alger, and it is said that he has commissioned Architect Charles Stagner to draw up plans for the building.

The Paris Gaiety Girls stranded at Corry, Pa., Sept. 20. A benefit, under the auspices of the Knights of Pythias, was given to enable the members of the co. to obtain their baggage, which had been attached for board.

H. J. Ellis, representing Robie's attractions, the Bohemian Burlesquers and the Knickerbockers, reports excellent business for both cos. The Bohemians have been augmented by the addition of Fields and Wooley, popular comedians, and an enlarged chorus. The Knickerbockers, new this season, have made an instantaneous hit.

The circus train of Lemen Brothers' Circus was wrecked early in the morning of Oct. 6 at Hutchinson, Kan. William Banghess, of Osgo City, aged thirty-five years, was killed, and Albert Ward, of Eureka, Kan.; August H. Bakerfield, of Springfield, Mo., and J. W. Brown, of Paterson, N. J., were severely injured. A seventy-foot stable car jumped the track and was demolished. The employees were asleep in wagons on the car, which was the only one wrecked.

The first New York production of Joseph J. Dowling's farcical comedy in one act, by Katherine Rand, entitled A Pillar of Salt, founded on an incident in the Book of Genesis, will be produced at the Star Theatre next Sunday evening. Arthur E. Moulton, Myra L. Davis, Maude Cleveland, and Joseph J. Dowling will be in the cast.

Ilda Orme, the talented song-writer, is reported to have gone insane in London. She has been brooding over imaginary persecutions for some time, and, during the past week, she had a bad fall, one of her best songs, "The Gay Soubrette," was sung last week at Pastor's by May Rhea.

Harry C. Stanley and Adele Jackson, since opening on the Castle-Hopkins circuit, have signed a contract for five weeks over the Orpheum circuit, beginning in San Francisco Nov. 20, after which they play return engagements in the Keith and other first-class houses in a new version of Before the Fall. Mr. Stanley and Miss Jackson have added to their former success in the West, and succeeded in establishing themselves as a strong feature in vaudeville.

George S. Bliss and Tessie B. Stern have returned from their farm in Nanchess, N. Y., and are negotiating to enter vaudeville. They will present a new act written for them by George Hicks.

The Brothers Lesswir, ring performers, have gone South for a few weeks. They will shortly appear in New York.

Lawyer A. H. Hummel has asked permission from the City Court to have Loda Fuller's testimony

MR. and MRS.

BRONSON

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A Coming Feature Sure!
ADAMS AND TAYLOR
AFTER THE ELECTION.

Novelty sketch.

taken in London, in the case which W. L. Lykens has brought against her for commission alleged to be due since her engagement at the Standard Theatre last season.

Neil and Stella Litchfield have a new sketch in preparation for the vaudeville.

Danny Mann has dissolved the team of Mann and Dunn, and hereafter will work alone, doing his "Rule" and "Biddy" specialties.

Emily Melville and her uncle, Washington Melville, have put together a very clever sketch, and will appear in it together on the vaudeville stage shortly.

Charles Stevenson will make his vaudeville debut on Nov. 2 at Proctor's in a condensed version of Bottle's Baby.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins' Theatre: At the head of the olio is George Monroe, whose character in his Aunt Bridget specialty has become famous. Sam and Kittie Morton introduce some novelties. French and Lewis have some operatic travesties that are very good. Olshansky and Lenny, Nat Le Roy, the Three Barretts, Neuville and Barlow, and Val Vanden complete the bill.

Chicago Opera House: John T. Sullivan concludes his three weeks' stay in this city this week in Captain Huntington, which has made big hits at both the Haymarket and Olympic. He is supported by Eleanor Barry and Aggie Vars. Ed Favor and Edith Sinclair, Fisher and Carroll, T. Nelson Downs, Smith and Fuller, Adeline Routt, Dixon, Bowers and Dixon, Charles Green, the Golden Smith Sisters, Ada Holmes, the Fountain City Four, are also in the bill, and the performance is concluded with the farce Mr. Fadden's Flats.

Haymarket Theatre: The Russell Brothers' co. moved over to Jay Rial's popular West Side house, and they are doing excellent business. The last includes: Caran and Herbert, Lizzie B. Raymond, Billon Brothers' Nodaguetty and St. m. St. m. and Birbeck Hermitages with his donkey and monkey, the Frenants, Partie Latane, the Franklin Sisters, the Deagons, Charles B. Wilson, and Monsieur Gringo.

Olympic Theatre: The Heras Family, six acrobats, who were the leading sensation of Barnum's Circus the past season, appear in a series of difficult feats. Olga Regina, Countess von Hutzfeldt, sings popular songs; William H. Windom and his colored quartette, Margaret Webb, the California Trio, John and Nellie McCarthy, La Petite Francesca, Walter Ellis, the Three Musical Raymondos, Onda, Behan and Dukin, Allen and Delmain, J. C. Medway, and Hughes and Hughes complete the bill.

Gaiety: Business is still improving, and Manager Clifford has added two hundred more orchestra chairs to the house. His French Doll is the attraction, in which Madeleine Shirley, Charles V. Seamon, Howard and Johnson, Doyle, Scott and Wilson, and many others appear.

Savey: The new entrance is beautiful in design and coloring. The walls are hung with red silk tapestry, the roof and proscenium arch are in color, while the centre is surrounded by a multitude of electric lights, and a painting of "The Ascension of Venus." The cafe is under the auditorium. The attraction is Helen Russell's Burlesquers, including Turner and Russell, Taylor Sisters, Trueheart and Watson, Clement and Marshall, and Rado. Sam T. Jack's Opera House: The City Club, always a popular attraction, with Fannie Everett as

the leading light, is drawing packed houses every night.

Forris Wheel Park: Closed 9 after a most prosperous season.

Drexel Theatre: Manager Harry Crook has had a very successful run so far. This week he offers the following bill: Swan and Downey, Sam and Ida Kelly, Bob and Eva McGinty, Kierens and Cole, the Langdons, and concludes with Arthur Khera's comedy, Grand Dutches.

The Chutes are still drawing fine patronage, and Manager Simpson has arranged a good vaudeville bill.

William Hopper arrived from your city last week, where he has been looking after the interests of his wife, Louise. Willie Hopper, Oscar Hammerstein has engaged Mrs. Hopper. While there he arranged to change his headquarters to the Broadway Theatre Building, where he will be found after Nov. 1. He will still retain the old stand here.

John D. Gilbert has gone to St. Louis, where he will put on burlesque in conjunction with Annie Myers, at the Imperial.

W. G. Collinge, manager of the Railroad Jack co., was here for two days engaging more people for his co.

Sam T. Jack is on an inspection trip, looking after his road shows.

Leo Kohen, brother to Joseph Kohen, who is well known in vaudeville, died at his home in Pittsburgh last week.

On Oct. 1 Madeleine Shirley got out a writ of attachment against Sossman and Landis, lessees of the Masonic Temple Roof Theatre, on account of her date, which they had canceled some time during the summer. The constable put in his appearance about the time the people were streaming in to the theatre and served Mr. Sossman, who, rather than have any trouble, signed an order for the amount claimed, and the show went on.

BOSTON, MASS.—Henry E. Dixey's first vaudeville appearance in Boston is sufficient attraction to pack Keith's all this week. The bill is a long one, and also includes Patrice and Ray Fairchild, Juan Caccido, Joe Carsthorpe, Boston views on the biograph, the Four Cohans in a new sketch, Doherty's Poodles, Lynch and Jewell, Conwell and O'Day, Louis Pictel, Ali and Beil, Greater New York Trio, the Marinellas, Fisher and Crowell, Willie F. Kimball, the Greenacre Brothers, and Oscar Kurtz.

The Valdis Sisters, by far the best trapezists that have appeared in a Boston theatre, are at the Howard Atheneum this week, leading the house off, which also includes Diana, the Heltons, M. J. Fenton, Frank J. Shea, Belle King, Mlle. Anna, Chalk Saunders, and the Comedy Three. The combination of the week is Reilly and Wood's Burlesque co., presenting Pat Reilly, Gardner Brothers, Lane Sisters, Froly and Bugle, Eulalie, Fanchion and Sisters, Deemo Brothers, Frank D. Bryan, and the Eldridges.

In addition to the performance of Lights and Shadows, by Frank J. Keenan and the stock co., at the Grand, there is an old presenting the Magri Brothers, Captain George Liable, Annie Nelson, Mendosa Sisters, Millard and Alexander, the Three Renos, Wilbur Mack, Billy Carroll and Ed Healy, and J. H. Riley.

At the Zoo the novelty of the week is Nevada, who rolls up and down a spiral road in a globe. Herr Granada remains for one more week, and in the lecture hall appear Annie Whitney, Musical Silvio, and Le Roy Millard.

Gay Girls of Gotham infuse life into the programme at the Lyceum this week. In the bill are Hughes, McGee and McBride and Walton, the Donovans, Goldie, St. Clair and Goldie, Topack and Steele, Milburn Sisters, Nellie Sylvester, Irene Morton, and Everett and Milton.

The Palace advertisements no longer contain the name of John L. Sullivan. Frank V. Dunn's proprietorship stands alone. This week the attraction is furnished by the Bon Ton Burlesquers, who include Baby Sussner and Pearl Stevens as the leaders of the cast. The two burlesques are The Matrimonial Bureau and The Vassar Girls in Camp.

At Austin and Stone's the vaudeville performers this week are Ryan and Greger, the Sheerans, Cuponti and Marie, the Gleas, Dilkes and Ward, Roy Albino, Billie and Maria Jackson, James W. Bingham, Emma, Kattie Bingham, the Bateman Sisters, Buck Shaffer, Charles and Myrae Burranga, the Shackle Sisters, and Raymond and Mason.

Holena York's Female Minstrels and Walker and Randolph's All Star Specialty co. are at the Nickelodeon.

Judging from what can be heard on the street, Stanley Whiting's "Syncopeed Sandy" is the song of the day in Boston. The author has sent me a copy, and everything goes by rag time.

JAY BENTON.

PHILADELPHIA, PA.—The Barnum and Bailey Circus has wonderful weather and everything in their favor last week, doing an immense business. They start on their European trip from New York Nov. 10, and open their season in London Dec. 13. Gayest Manhattan has opened for week at Gilmore's Auditorium, receiving applause and large patronage, being an up to date performance, crowded with new specialties. In the cast are Richard Gorman, Gus Fiskley, James A. Kirman, Watson and Alexander, I. J. McCarty, Thomas Kierman, Jennie Lewis, Kate Michelson, Gertrude Reynolds, Grace Sherwood, Florence De Vere, Helen Baker, Lizzie Young, Nellie Bly, a pickaninny troupe, and acrobatic dancers. Bu-Peep follows week of Oct. 18.

The Bijou continues in its prosperous career, with an entire change of prominent vaudeville stars. Felix Morris is the star in A Game of Cards, assisted by Walter Lennox, Jane Lennox, and B. S. Cutler. A. O. Dupont, Harrigan, Conroy and McDonald, Smith and Cook, Hodges and Lanchmere, Fred M. Winans, Carroll and Hindra, Matt Farnam, Farnam, Courtney and Farnam, Mazzotta, the Grammas, and the biograph fill out the bill.

Rice and Barton's co. is at the Lyceum. McDougle's Rice and Barton's co. is at the Lyceum. McDougle's Rice and Barton's co. is at the Lyceum.

John W. Isham's Octoroons, composed of first-class artists, with a larger and better co. than ever, appeared for week at the Trocadero, with a programme introducing Madame Florence, Frances W. Mr. and Mrs. Tom McMillan, Hyper Sisters, Mallory Brothers, Smart and Williams, with a grand chorus of forty voices. Large refined audiences. The bookings to follow are Al Reeves' Show 18, Rose Syddell's 25, Weber and Fields' Burlesque co. Nov. 1.

Steve Brodie is at the Standard with The New York Stars. This theatre is located in a prosperous section of the city, but thus far this season has been a disappointment to manager and combinations.

The Belmont Syndicate, which will shortly open the Arch Street with Helene Opera and Dramatic co., are using their efforts to give Sunday performances in this city. Our laws are exacting and prohibitory on this subject and they will certainly fail to gain their point.

The City Sports are announced at the Kensington for this week, with Rice and Barton's co. to follow Oct. 18. London Gaiety Girls 25. Business thus far this season put up to expectations.

Isabelle Crunhart and Pauline Hall open at the Bijou 18.

The Standard Theatre announces John W. Isham's famous Octoroons for week of 18.

The Rose Hill English Folly co. comes to the Lyceum Theatre 18.

William H. Henry, for many years treasurer of Tony Pastor's co. while on the road, goes with this co. to Brooklyn this week, and to Baltimore 25, which closes the tour and Mr. Henry's engagement.

S. PERSINGER.

WASHINGTON, D. C.—Manager Abe Leavitt's ever welcome Rentz-Santley co. opened at the Lyceum to a crowded auditorium, when the programme offered was received with great favor. The clever co. include Tyne and Evans, Frances Samon, Lottie Elliott, Carrie Weber, Harry Brown and Violet Barney, Joseph J. Sullivan, Harry Marion, Frank Hammond and the Sisters Engstrom. Hyde's Comedians come next.

The new faces at the Bijou Family Theatre this week are Judie and Walton, Ward and Brown, H. M. Herbert, Charley Banks, the Three Graces, Gibbons and Barrett, and the comedy co. appear in Mr. and Mrs. Barnaby. Henri and Rosetti De Greans have been re-engaged.

The Cuban Gaiety Girls, a co. which has been playing through the South, under the management of a Mr. Monihan, numbering twenty-two people, on their way through from Winchester, Va. to Philadelphia, were stranded here Thursday. Through the kind offices of Edwin B. Hays, representing Washington Lodge of Elks, to which order application for relief was made, twenty-two tickets to Philadelphia were secured through the Sanitary office of the District. After being properly fed at the expense of the lodge, the co. left for Philadelphia.

where it is said they have an engagement awaiting them.

Norris Brothers' Dog and Monkey show has been exhibiting here all the week to large patronage.

Carroll Dykeman, of the Lyceum, has been promoted to the position of assistant treasurer in the main ticket office.

JOHN T. WARDE.

CINCINNATI, O.—People's 39 the Vanity Fair Combination has been putting forth its very best efforts. In the co. are Hamley and Jarvis, the Weston Sisters, Mitchell and Jess, Shevett and Newell, Rita Durand, the Mahr Sisters, Bessie Stanton, Marguerite Tebeau, Lena La Courrier, and Nellie Berwick. Next week Weber and Fields' Vaudeville Club Burlesquers will pack the house.

Sam T. Jack's Tenderloin co. has been at the Fountain Square the same week. Two burlesques were given. The Badley Martin Ball and The Silly Dinner Trial, which served to introduce Egypt. In the olio appeared Karina, the Fonto-Boni Brothers, Clark and Thompson, and the living pictures, Robert Fitzsimmons and co. follow.

Oct. 10-16 at Pike there will be a bill in keeping with the former one at this house. It will include Marie Tavery, Lizzie Evans, and Harry Mills, Wood and Shepherd, Eckert and Berg, La Belle Carmen, Albertus and Bertram, and the always welcome biograph.

JERSEY CITY, N. J.—Sam Devere made his first appearance in this city 4-9 at the Bon Ton Theatre, when he brought with him the best straight variety co. that has ever played this city. The houses have been packed. Devere made such a hit that he became much affected at the ovation. The performance gives the best of satisfaction. The co. comprise Weston and Beesley, Pearl Haight, Ryan and Langdon, Katherine Rowe Palmer, Hines and Remington, Leonard and Bernard, Johnson and Dean, the Glissandos, and Mildred Howard De Gray. Robie's Bohemian Burlesquers 11-16. Reilly and Woods co. 18-23. Items: Joe Byron and May Blanch, of this city, who were to have opened at the Bijou, Washington, 4, received word 2 that salaries were not being paid and remained at home. Manager Tom Dinkins has the Bon Ton Theatre time booked up to next May, and is compelled to refuse time to a number of good combs. George A. Clarke, advance agent of the Atlantic City co., writes to his friends here that he is meeting with unbounded success. The co. is a big one and is giving a clever performance. Sam Devere is booked up to March, 1898.

WALTER C. SMITH.

PROVIDENCE, R. I.—The Westminster Theatre drew its usual large audience last week with Rider's Moulin Rouge co. Lucia Suerbhe and Alice Nolan, the Bernards, Gordon and Lick, Ulline Sisters, and Harris and Walters are in the co. Harry Morris Extravaganza co. 11-18.

A very pleasing bill was presented at the Olympic 4-9 and drew good sized houses. Among the entertainers were Lulu Thies, Sheehan and Lacy, Howley and Lesley, Henry T. Watt, Low Bloom and Jane Cooper, Alf Grant, Melrose and Elmer, Rosalie American Comedy Quartette, and the Three Devents, coming with Alexander and Thorne's co. in An Up Town Flat. Week 11-16 John L. Sullivan co., comprising Imogene Comer, Polly Holmes, and the Darling Sisters. Miss Holmes is a Providence girl. Manager Spitz reports good returns thus far. H. C. RIPLEY.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): A high tariff bill and houses to match marked week of Sept. 27-3. Many artists have been seen here in bar acts, but none that could equal the great performance of Van Aulken, McPhee and Hill, who are certainly marvels in their line. McPhee and Hill, who are certainly marvels in their line. McPhee and Hill, who are certainly marvels in their line.

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Burlesquers 7-9. Moulin Rouge 11-13. Weber's Parisian Widows 14-16. Fay Foster co. 18-20. Miss New York, Jr. 21-23. Twentieth Century. Maids 25-27. May Howard co. 28-30. Casino Theatre (Al Haysen, manager): Frank E. McNish and John J. Gain. Annie Whitney, Robert Winstanley, the Tanakas, Rosie Albino, Bryant and Cleaver, Billy Payne, Haynes and Redmund, were in the bill 4-9.

WORCESTER, MASS.—Bijou Theatre (Julius E. O'Farrell, manager): Pauline Hall was the principal card 4-9, and crowded the house nightly. Others were Shayne and Worden, E. M. Hall, James Richmond Glenroy, Mabel Craig, Ed R. Lang, De Canro, the juggler, and Riley and Hughes. John Kernell 11-16.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H. Bellenger, manager): Attractions 4-9 Preston Sisters, Florence Jeller, Dan Reggen, Mary Young; good show; fair business.

LYNN, MASS.—Music Hall (Dodge and Harrison, managers): Manhattan Burlesquers 4-6 to fair business. Coming: Welker's Parisian Burlesquers 7-9. Al Reeves co. 11-13.

TROY, N. Y.—Gaiety Theatre (James Hearne, manager): Irwin Brothers' Venetian Burlesquers 4-9 drew big houses. Specialties by Nunn and Bradford, Princeton Sisters, Dot Davenport, Leo and Chapman, Sisters Monroe, and the Manhattan Comedy Four, Bennett and Morton's Operatic Quadrone co. 11-16.

BINGHAMTON, N. Y.—Bijou Theatre (A. A. Pennyvessey, manager): Wood Sisters' Gaiety co. drew good houses Sept. 30-2; fair satisfaction. Colored Sports had light attendance. John A. Flynn's London Gaiety Girls 7-9. Robie's Knickerbocker Burlesquers 11-13.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): The New York Stars, with Steve Brodie and several well known vaudeville artists, attracted big business 4-9. Columbian Burlesquers 11-16. Knickerbocker Club 18-23. Item: During the engagement of Hyde's Comedians Sept. 27-2 hundreds were turned away. S. R. O. before the curtain went up every night.

SCRANTON, PA.—Davis Theatre (George E. Davis, manager): Eaton and Weather's Colored Sports Sept. 30-2 to good business. London Gaiety Girls 4-6 to good business; specialties good.

WESTFIELD, MASS.—Gene Opera House (A. H. Furrows, manager): Week 4-9 vaudeville to good results; performance very good; pleasing specialties.

LAWRENCE, MASS.—New Lawrence Theatre (Charles J. Gorman, manager): Harry Morris' Twentieth Century Maids gave excellent performance to packed houses Sept. 30-2. Rose Syddell's London Belles to big business 4-6. The Parisian Widows 11-13. Oliver Byron 14-16.

BUFFALO, N. Y.—The attractions at the Court Street thus far have been of a higher order of excellence than those of last season. In Hopkins' Trans-Oceanics 4-9 the management has secured pretty nearly the best vaudeville show ever seen here. Better number on the bill is good, and big business has been the rule. The Sidmans are making the bit of the show, and it is but expressing the opinion of many to say that Arthur Sidman is the best Rube impersonator on the stage. Will H. Fox, Genaro and Bailey, Les Freres Carpos, Leona Lewis, and Papinto all came in for a large share of applause. Irwin Brothers' Big Show follows.

LOUISVILLE, KY.—Missie's City Club at the Buckingham met with its usual success on its annual visit to that house. Fannie Everett, Carrie Fulton, Bart Leslie, Lou Palmer, and Dick Kummis are prominent in the co.

MONTREAL, CAN.—Theatre Royal (Sparrow and Jacobs, managers): John L. Sullivan opened 4 to capacity; the co. is good. Rose Hill Folly co. 11-16. The Archa and Manager: Odette A. M. Arsen and Mazier and Conly 4-9; performance and business good.

SPRINGFIELD, MASS.—The New Gilmore (P. F. Shea and co., managers): Week 4-9 Alex Wilson, Howe and Edwards, Lynch and Jewell, the Everett Trio, the Glees, Helen St. Clair, Dilke and Wade, and Burke and Andrews.

ROCHESTER, N. Y.—Wonderland Theatre (J. H. Moore, manager): Business excellent week 4-9. The olio included Stanton and Willard, the Deaves, T. J. Faxon, Merritt and Gallagher, Reilly, Templeton, and Robby. De Forrest Sisters, John E. Drew, Marion Manola-Mason 11-16.

INDIANAPOLIS, IND.—Bruno and Ninas' Vaudeville opened at the Empire 4, giving a clean vaudeville show. Kinzo, McMillan and Shields, Zella Clayton, Ansonia, Grace Emmerson, and Allen and Allen are in the co.

PATERSON, N. J.—Bijou Theatre (Ben Leavitt, manager): New City Sports co. Sept. 27-2 to good business; co. good and pleased. Gus Hill's Novelties did fairly well 4-6. Every number on the bill was good and was warmly received. Joe Oppenheimer's Miss New York, Jr., 7-9. Lang Operatic Burlesque co. 11-16.

HAMILTON, ONT.—Star Theatre (Bessey and Davey, proprietors): Teal and Baker, Olbe Sinclair, Loyell and Lowell, Odette A. M. Arsen, and Mazier and Conly 4-9; performance and business good.

W. W. KAUFMAN.

VAUDEVILLE PERFORMERS' DATES.

Adelman and Howe—Exposition, Nashville— indefinite. Aldrich, Charles T.—Olympic, N. Y., 27 Oct. 16. Aherns, The—Hopkins, St. Louis, 10-16. Arma and Wagner—Palace, N. Y., 11-16. American Comedy Four—Olympia, N. Y., 11-16. Allen and Delmain—Olympic, Chicago, 11-16. Ali and Berri—Keith's, Boston, 11-16. Beach and Vincent—Palace, N. Y., 11-16. Bannocks, The—Keith's, N. Y., 11-16. Barker, John—Keith's, N. Y., 11-16. Byrne, Arthur—Proctor's, N. Y., 11-16. Brownings, Three—Hopkins, Chicago, 11-16. Brownings, The—Music Hall, Brooklyn, 11-16. Bernard and Hart—Ninth and Arch, Phila., 11-16. Conway and Leland—Pastor's, N. Y., 11-16. Cohans, Four—Keith's, Boston, 4-16. Clover Trio—Casto, Fall River, 11-16. Clayton, Jenkins, and Jasper—Orpheum Theatre, Frisco, 27 Oct. 16.

Craig, Charley—Opera House, Chicago, 11-16. Craig, Mabel—Casto, Fall River, 11-16. Canfield and Carleton—Pastor's, N. Y., 4-9. Carre Family—Palace, N. Y., 11-16. Colby and Way—Palace, N. Y., 11-16. Chalet, Mlle.—Palace, N. Y., 11-16. Couture Brothers—Proctor's, N. Y., 11-16. Crane Brothers—Proctor's, N. Y., 11-16. Carmen Sisters—Proctor's, N. Y., 11-16. California Trio—Olympic, Chicago, 11-16. Caccido, Juan—Keith's, Boston, 11-16. Cawthorn, Joe—Keith's, Boston, 11-16. Conwell and O'Day—Keith's, Boston, 11-16. Carroll and Healey—Grand, Boston, 11-16. Conroy and McDonald—Keith's, Phila., 11-16. Carroll and Hindes—Keith's, Phila., 11-16. Davis and Jerome—England— indefinite. Duncan, A. O.—Keith's, Phila., 11-16. Dixon, Bowers and Dixon—Opera House, Chicago, 11-16. Dunn, Arthur and Jennie—Orpheum, Frisco, 18 Nov. 20.

Downs, T. Nelson—Opera House, Chicago, 11-16. Diney, Henry E.—Keith's, Boston, 11-16. Delcorelli and Clemens—Palace, N. Y., 11-16. De Koch Troupe—Koster's, N. Y., 11-16. Daly, Harry E.—Gaiety, Chicago, 10-16. Diamond, Charles—Ninth and Arch, Phila., 11-16. Dehollis and Valora—Ninth and Arch, Phila., 11-16. Dwyer, The—Ninth and Arch, Phila., 11-16. Eldridge, Fress—Orpheum, Frisco, 11— indefinite. Emmonds, Emerson and Emmonds—Olympic, Providence, 11-16.

Electric Trio—Francis, Montreal, 4-17. Eldora and Norine—Keith's, N. Y., 11-16. Ellis, Walter—Olympic, Chicago, 11-16. Faver and Sinclair—Opera House, Chicago, 11-16. Fisher and Carroll—Opera House, Chicago, 11-16. Francelli and Lewis—Hopkins, Chicago, 10-16. Forbes and Doyle—Keith's, N. Y., 11-16. Fountain City Four—Opera House, Chicago, 11-16. Francesca, La Petite—Olympic, Chicago, 11-16. Fisher and Crowell—Keith's, Boston, 11-16. Fanson, Courtney and Fanson—Keith's, Phila., 11-16. Goggin and Davis—Palace, N. Y., May 1— indefinite. Gaylor and Graf—Atlantic Garden, N. Y., 11-16. Garnella and Shirk—Proctor's, N. Y., 11-16. Gray and Burnett—Proctor's, N. Y., 11-16. Goldsmith Sisters, Three—Opera House, Chicago, 11-16.

Greater New York Trio—Keith's, Boston, 11-16. Greenacre Brothers—Keith's, Boston, 11-16. Grammas, The—Keith's, Phila., 11-16. Hulmes, Ada—Opera House, Chicago, 11-16. Hart, Vera—Ninth and Arch, Phila., 11-16. Horan, Eddie—Ninth and Arch, Phila., 11-16.

Howard, Harry—Palace, N. Y., 11-16. Hall, E. M.—Casto, Fall River, 11-16. Helf and Vost—Proctor's, N. Y., 11-16. Harney, Felix—Proctor's, N. Y., 11-16. Heras Family—Olympic, Chicago, 11-16. Hatzfeldt, Countess von—Olympic, Chicago, 11-16. Hughes and Hughes—Olympic, Chicago, 11-16. Harney, Ben—Music Hall, Brooklyn, 11-16. Harrigan—Keith's, Phila., 11-16. Healy, John and Nellie—Ninth and Arch, Phila., 11-16.

Joe Quartette—Keith's, N. Y., 11-16. Jones-Grant-Jones—Music Hall, Brooklyn, 11-16. Kelley and Mason—St. Louis, 10-16. Kelly, Sam and Ida—Drexel, Chicago, 11-16. Kheras and Cole—Drexel, Chicago, 11-16. Kimball, Willie F.—Keith's, Phila., 11-16. Kurtz, Oscar—Keith's, Boston, 11-16. Laughlin, Anna—Keith's, N. Y., 11-16. La Porte Sisters—Keith's, N. Y., 11-16. Linton, Alice—Koster's, N. Y., 11-16. Lloyd, Marie—Koster's, N. Y., 11-16. Loftus, Marie—Proctor's, N. Y., 11-16. Languna, The—Drexel, Chicago, 11-16. Lloyd, Annie—Music Hall, Brooklyn, 11-16. Lynch and Jewell—Keith's, Boston, 11-16. Laible and Nelson—Grand, Boston, 11-16. Le Roy, Nate—Hopkins, Chicago, 11-16. Laurel, Lillie—Alhambra, Milwaukee, 11-16. Le Roy, Servais—Keith's, N. Y., 4-16. Le Marr and Lincoln—Bijou, Worcester, 11-16. Metropolitan Three—Bijou, Worcester, Mass., 11-16. Macarte's Dogs and Monkeys—Keith's, N. Y., 11-16. Merritt and Gallagher—Keith's, N. Y., 11-16. Monroe, George W.—Hopkins, Chicago, 11-16. Morton, Sam and Kattie—Hopkins, Chicago, 11-16. McCarthy, John and Nellie—Olympic, Chicago, 11-16. Medway, J. C.—Olympia, N. Y., 11-16. McGinty, Bob and Eva—Drexel, Chicago, 11-16. Marinellas, The—Keith's, Boston, 11-16. Magri Brothers—Grand, Boston, 11-16. Mendosa Sisters—Grand, Boston, 11-16. Millard and Alexander—Grand, Boston, 11-16. Mack, Wilbur—Grand, Boston, 11-16. Mazzotta—Keith's, Philadelphia, 11-16. Mimie Four—Harlem Music Hall, N. Y., 11-16. Morris, Felix—Keith's, Philadelphia, 11-16. Morde, de, Cleo—Koster's, N. Y., Sept. 25— indefinite. Monte, del, Paola—Koster's, N. Y., 4— indefinite. Seville and Barlow—Hopkins, Chicago, 11-16. Ouida, Bohan and Dakin—Olympic, Chicago, 11-16. Olchansky and Lenny—Hopkins, Chicago, 11-16. Pichiani Sisters, Six—Palace, N. Y., 11-16. Powers Brothers, Three—Keith's, N. Y., 11-16. Polk and Kollins—Keith's, N. Y., 11-16. Pantzer, Lina—Koster's, N. Y., 11-16. Parker's Dogs—Olympia, N. Y., 11-16. Polos, Three—Olympia, N. Y., 11-16. Price and Steel—Music Hall, Brooklyn, 11-16. Pictel, Louis—Keith's, Boston, 11-16. Patrice—Keith's, Boston, 11-16. Peters and Walters—Electric Park, Richmond, Va., 11-16.

Rosow Twins—Palace, N. Y., 11-16. Romello, Mlle.—Koster's, N. Y., 11-16. Regina, Olga—Olympic, Chicago, 11

every performance. The house has been open since Aug. 10, and has not had a losing week. The best of farce-comedies, comic operas, and spectacular productions are always wanted.

L. Drayton Bates, a man of experience, wishes position as ticket agent at a city theatre. Communications addressed Rockland, Mass., will reach him.

The fair dates, Nov. 10 to 12, are open at Fayetteville, N. C.

Georgia D. Kenyon, having just returned from Europe, is open to offers from first-class attractions. She may be addressed care of this office.

Franklin Hall, with a stock experience of fifteen years, is at liberty for leading heavies. He has appeared in many familiar characters, achieving success in each.

Alice Kanter has a four-act drama, by a well-known writer, which she offers for \$250 cash, as the owner leaves for Central America this week.

Christmas week is open to a good repertoire company at Shattuck's Opera House, at Hornellville, N. Y.

Jennie Reiffarth, who had signed with Bimbo of Bombay, is at liberty, owing to the closing of that attraction. Her address is 254 West One Hundred and Fifteenth Street.

The new Russell Theatre, Ottawa, Ont., is managed by W. A. Droune, formerly of Plattsburg, N. Y. The Russell has just been completed and is designed by McElfatrick, and is therefore thoroughly modern in construction and appointments. Only the best attractions visiting Canada will be played.

Hanlon's Superbia, at Kansas City last Sunday, broke all Sunday opening records at the Grand Opera House.

Straight from the Heart opened last Sunday at the Grand, St. Paul, to an immense audience.

The Woman in Black broke all records at the Chicago Alhambra last Sunday, turning hundreds away. The firemen had to stop the sale of standing room tickets.

W. de Wagstaffe and C. P. Flockton have written a number of one-act plays, any of which would be adaptable for the vaudeville stage. They have also completed several four and five act plays, which may be secured by addressing C. P. Flockton, care Lyceum Theatre.

The scenery for Hammerstein's production of The Cat and the Chub is painted by Robert Brunton. It has been commended by the press.

An orchestra leader is wanted at the Opera House, Amsterdam, N. Y.

Herbert C. Stone has just completed his dramatization of Fenimore Cooper's famous novel "The Spy."

The Summer has wrought a great change in the Grand at Bowling Green, Ohio. Many improvements have been made. The house is now open to good attractions.

A farce-comedy, with a star part for a woman, and a romantic comedy, with strong leading role for a woman, are wanted immediately by Alice Kanter, 142 Broadway.

"Let Bygones be Bygones" is a song that is just being taken up by the public. It is being sung by many professionals, and goes well. Harry Marion has proven particularly successful with this song. It is published by F. A. Mills, 45 West Twenty-ninth Street.

The new Hotel Corrodi, at Columbus, Ohio, make a specialty of catering to the profession. The hotel is conducted on both American and European plan and is within a short distance of all the theatres.

Second hand chairs and curtains are wanted for a small opera house by Box 35, Barnesville, Ohio.

McKee Rankin is busy these days, as he is not only the stage director of the Murray Hill Stock company, with rehearsals every day, but the principal teacher of the school in connection with the above company. The method of instruction at this school is original, distinct, and practical. The students who evince the greatest talent and aptitude will be cast in the minor parts of the regular stock company from time to time.

A young woman or gentleman with \$500 wishing to act and at the same time invest a little money may address "Manager D.," care this office.

Carlin and Clark's clever comic specialty has proven quite a hit with the Indian company. They are both exceptionally agile dancers. They also acquit themselves creditably in two minor comedy roles.

Marie B-ll has been engaged as prima donna for the Colonial Opera company's production of The Maid of Marbhead.

Harry Dickerson, late comedian with Little Monte Cristo, has been in receipt of several flattering offers, but has not yet closed.

Florrie West will sail for Europe in November to fill her contract for principal roles at Liverpool. In the meantime she will accept offers until that date.

Amy Ames, whose character work was a feature with A Contented Woman last season, invites offers from responsible attractions for this season.

The Metropolitan Music Company, 104 East Fourteenth Street, have just published "Maggie Magoo," a new song with a waltz refrain. Professional copies and orchestral parts are ready for mailing.

C. Constantine, dancing instructor, is looking a new and novel dancing act. Helene Constantine's Grecian Girls, evolved by himself and wife. The act will be presented in first-class vaudeville theatres only. Particulars can be secured of Mr. Constantine, whose dancing academy is at 2 Union Square.

Daniel Maginnis has taken the management of the Gem Opera House, Naugatuck, Conn. The town has a population of 10,000 and is a good one-night stand.

L. Goldsmith, Jr., continues to supply professionals with his well-known theatrical trunks.

Stodart, 108 East Seventeenth Street, wants a clever sous-brette as partner to actress entering the vaudeville.

Mabel Amber is disengaged.

THE BLENDING OF WHISKEYS.

It is now a recognized fact that the best whiskeys are those which are most carefully blended. In France, where the best brandies are made, and in Spain, where the sherry excels that produced elsewhere, the art of blending has been known and practiced for a hundred years, and in these countries the very finest brandies and sherries are always a blend of "straight" brands. In this country the art of blending is still in comparative infancy, but William Lanahan and Son, of Baltimore, the manufacturers of Hunter Rye Whiskey, are doing much to develop it by carefully studying the processes of blending and applying it to their own product. While the process is apparently a most simple one, it requires keen discrimination and close attention. The aim in blending is to bring into one product all of the best qualities of several. This, however, is not accomplished by mere mixing. There must be inter-communication and commingling of the vegetable oils and the ethers, and their gradual combination into a harmonious whole. Various devices have been tried to attain this end. The device which Lanahan and Son have evolved, and employ with great success, depends chiefly upon heat and motion, by the application of which forces every particle is brought continually in contact with the air and thus completely matured and amalgamated. To begin the process the ingredients of the blend, which are standard brands of well-matured and developed Maryland ryes, are poured in receiving cisterns, holding forty-five thousand gallons. These vats are eight in number and were constructed with great care. The whiskey in each vat is subjected to ten thousand revolutions in ten hours. Thus all impurities are removed and there is a mellowing resulting from the enormous evaporation, which can be obtained in no other way. Hunter Rye Whiskey, in its uniformity and maturity, shows the results of the care with which it is blended.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent, or irrelevant queries. No private addresses furnished. Let a letter addressed to members of the profession in care of THE MIRROR will be forwarded.]

WILLIAM ELLIS, Brooklyn, N. Y.: His Bachelor Wife was written by Edwin Barbour.

M. R. Freeland, Pa.: You are not entitled to professional copies of music on the ground stated in your question.

ALINE, Abilene, Kan.: 1. No. 2. Frank Mayo died on June 8, 1896, while traveling from Denver, Col., to Omaha, Neb.

CONSTANT READER, Brooklyn, N. Y.: You had better apply to a school of acting. Consult the advertising columns of THE MIRROR.

F. W. L., Boston, Mass.: We have no record of such a title having been used for a play either in this country or abroad.

HARRY EDWARDS, Montreal, Quebec: You may address letters to the actors in question care of THE MIRROR. We believe they are both disengaged at present.

KATH BARTLETT, Indianapolis, Ind.: His name does not appear in any theatrical roster. If you know of no other way of communicating with him, address a letter to him care of THE MIRROR.

W. A. L., Orange, N. J.: Mrs. A. M. Palmer is president of the Professional Woman's League. The League House is at 1200 Broadway, New York city. Apply to the secretary for constitution, etc.

INQUIRER, Portland, Me.: 1. Communicate with Rose Beckett, 225 West Forty-second Street, New York city. 2. Write to Jay Benton, care of the Boston Transcript, for the information you desire in regard to Boston.

F. R. G., Cooperstown, N. Y.: The cancellation clause should read: "Sickness, unavoidable casualty, or reasonable notice to be ground for cancellation without damage other than actual expense incurred."

FRANK L. MEARES, Saratoga, N. Y.: A play by the name of Allan Dure was produced at the Fifth Avenue Theatre, New York city, on Sept. 5, 1895. It is a melodrama founded on a novel by Admiral Porter. Frank Carlyle played the title role and Wilton Lackaye appeared as Robert le Diable.

J. L., New York city: 1. You may apply for a printed copy of a model contract between author and manager to Charles Barnard, secretary of the American Dramatists' Club, 1440 Broadway, New York city. 2. The rising scale of royalty percentages over \$4,000 of the weekly gross receipts is entirely a matter of contract, and depends in most cases on the reputation of the playwright.

G. H. VAN STONE, Toledo, Ohio: A season of grand opera in French, German, and Italian is announced to begin at the Metropolitan Opera House, New York, on January 17. The season will comprise twenty performances, four a week, to be given under the direction of Walter Damrosch and C. A. Ellis. 2. No other grand opera organization has been announced to appear in New York this season.

W. WILLIAM WILSON, Pittsburg, Pa.: 1. Yes, it is customary to provide duplicates of a signed contract, one for each of the contracting parties. 2. Some stage-managers allow performers to introduce more or less stage business of their own if it doesn't interfere with the performance. Others exact strict adherence to the stage business indicated by the author and supplemented or directed by the stage-manager.

S. H., St. Paul, Minn.: In answering your question last week we stated that Pat Rooney died at Norristown, Pa., on March 24, 1892. This information is contained in "The Clipper Annual" for 1892. Colonel T. Allston Brown, in a communication to THE MIRROR, points out that Pat Rooney died four days later than the date given above, and that his death took place in New York city. Colonel Brown says: "Pat Rooney went to Wilmington, Del., on March 22, but was too ill to act. He was brought from Wilmington the morning of March 23, and reached his home in New York city, the Knickerbocker, 142 East Tenth Street, a little after 10 o'clock. He had fainted in the carriage, and died while he was being carried upstairs." By reference to THE MIRROR files we find Colonel Brown's record of the date and place of Pat Rooney's death to be correct.

MIRROR CALLERS.

The following were among those who visited THE MIRROR office during the week:

Walter Burridge, M. L. Kellogg, Seth C. Halsey, William R. Hatch, George Mandeville, C. F. Newson, Ralph Lewis, C. M. Sen, Frank Marlowe, Dustin Farnum, Alfred Burnham, W. L. Reeves, June Stone, Joseph Felan, James Lackaye, T. D. Daly, Thomas Meegan, Charles Arthur, C. W. Turner, Frank Downe, Edwin Mordant, Robert Whittier, C. B. Cochran, Moneton Baker, William Burgess, Harry Lester, Joseph Danbury, W. S. Butterfield, E. J. Ratcliffe, Joseph Menchen, R. S. Rex, P. E. Collins, Alex Butler, Frank Burrows, Wallace Henderson, Frank Elv, Douglass Lloyd, Jack Palmer, Budd Bryant, Fred Meek, Harry Reid, Harry Beresford, G. F. Clarke, James W. Bankson, Conrad Cantzen, Neil McNeil, Andy Gardner, Harry Welch, Ed Grace, Hugh Amett, Arnold Daly, Joseph Corlette, Ed Schilling, W. J. Ringland, Ben Thompson, Frank Haven, Harry G. Vernon, Alfred Burnham, Dr. Purdy, Charles Dickson, George A. Miller, Joseph Allen, O'Kane Hillis, Clifford Pembroke, Robert Hazelton, Harry Carter, Frank Hayden, C. W. Roberts, James Carhart, Harry B. Marshall, Fred Moore, Harry Stoddard, Danny Mann, T. T. Whitling, Wilfrid North, Harold Shaw, Harry Dickson, W. H. Fay, Allan Kelly, Eva Selbie, Coralie Clifton, Margaret Ashton, Mrs. R. J. Dustin, Mayme Kealty, Miss Winnifred, Bessie Sears, Marie Henderson, Julie Kingsley, Lottie Williams, Marie Bingham, Carrie Lee Stoyke, Helen Robertson, Marie Barnum, Alice Knowland, Celia Clay, Ruth White, Eleanor Hunter, Grace Le Roy, Bertha Kenn, Edith Ward, Lizzie May Ulmer, Ethel Berisford, Helen Corlette, Rita Bronson, Florence Stafford, Mrs. Frank Lander, Sara Schenck, Virginia Johnson, Helen Marvin, Mrs. George Cain, Ella Fountainblau, Alice Gray, Lottie Seymour, Lela Williams, Mrs. Thomas Meegan, Tricie Frigand, Grace Oden, Flora Olegard, Charlotte Tittel, Katherine Walsh, Violet Carlson, Edith Totten, Josephine Harry, Georgia Stewart, Lily Lyons, Marie Booth Russell, Lou May, Marie Franklin, Minnie Edward, Lenore Snyder, Mrs. M. P. Scott, Bertha Goldie, Miss Hunter, Bertha Noss, Maida Craigen, Beatrice Constance, Emelie Melville, Grace Reyer, Charles P. Gilmore, Harold Tompkins, John Daly, Ward Simmonds, James Brough, George W. Sammis, George R. Oliver, Edith Smith, O. C. Kyle, Charles H. Clark, T. C. Connor, Albert Ambler, Jack Farley, Arthur Thomas, George Flint, Edward Adams, Frank McCormack, Tony Williams, George Trader, Thomas Wood, George Sinclair, Charles Pusey, J. B. Hollis, F. W. Caldwell, George H. Robinson, Stephen Wright, R. C. Thayer, Frank Wesson, William Hunt, John Beathope, Harry Spear, Cyril S. Wilbur, Charles R. Sweet, S. D. Parker, Phil Lynch, John H. Armstrong, Louis Thiel, Miss R. Baker, Sadie Stringham, Ethel Carpenter, Minnie Arling, Lucille Stewart, Mrs. E. R. Mawson, Phyllis Morton, Cassie Fawcett, Kittle Gay, Beatrice Leslie, Annabelle, Bessie Lee, Alice Knowland, Iza Breyer, Adella Barker, and Helen Guest.

THE E. J. HENLEY STUDIO.

It must be very gratifying to Mr. Henley to see his first venture as a teacher so well appreciated as it is. He has had some two hundred applications for class membership so far, and quite a large number have arranged to become pupils. Those who started with him on Monday last were more than enthusiastic regarding his method of teaching, and the number of professionals of both sexes who have sought his counsel and instruction has been far beyond his expectations. If the present indications are fulfilled he will soon have more work than he can attend to.

THE ELKS.

The third lodge in Arizona, Tucson No. 265, will be instituted by C. F. Morrell, District Deputy Grand Exalted Ruler of Arizona, Oct. 9. Phoenix No. 255 will do the work. A special train will be run from

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Joint authors of the following plays (copyrighted):
"The Black Butterfly," 1 act. (To be produced at Proctor's, Oct. 18th.)
"A White Squadron Broadside," 1 act.
"Rebecca, the Informant," 1 act.
"In Cupid's Garden," 1 act.
"The Doctor's Wife," 3 acts.
"The Heart of a Woman," 1 act.
"Washington's Surrender," 1 act.
"Lorna Doone," 5 acts.
"Danjaro," (Japanese drama, 1 act).
"What Will He Do With It," 4 acts.
"Flying Dutchman," 4 acts. (This for production by C. P. Flockton only.)
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THE GUSHER
By MARY H. FISKE.

Published by NEW YORK DRAMATIC MIRROR
142 BROADWAY.

Phoenix, taking over fifty members of Phoenix lodge in a special car. Tucson No. 365 starts out with thirty-seven names on the charter list. A grand time is promised. A banquet will take place after the institution. Phoenix lodge No. 355 has one hundred members.

Hoboken and Jersey City Elks will take part in the institution of a new lodge of the order at Passaic, N. J., Oct. 18.

It is probable that a lodge will be instituted in Corning, N. Y., soon. A meeting for the purpose of agitating the question was held Sept. 29, and indications are very favorable.

OBITUARY.

Edwin Jackman, a member of the De Wolf Hopper Opera company, was knocked and trampled by a runaway cab horse in front of the Fifth Avenue Hotel in this city on Oct. 5. He was removed to the New York Hospital, where he died a few hours later. Mr. Jackman was walking up Broadway with his young wife, whose life he saved at the cost of his own.

The mother of Louise Dempsey, the well-known vaudeville performer, died a few days ago at her residence in Wheeling, W. Va. Miss Dempsey was playing at the Wonderland in Wilmington, Del., when she was called home. She arrived just in time to see her mother before the latter died.

Born.

MORRISON.—To Mr. and Mrs. Hugh Morrison, at Troy, on Sept. 30, a son, who died after a few hours of life.

Married.

BROOKS—NICKERSON—Irving Brooks and Mrs. A. F. Nickerson (Louise Cedric), on Oct. 6.

KOENIG—GERHART—Bert Koenig and Marie Gerhart, at Philadelphia, Pa., Oct. 4.

OLCOTT—O'DONOVAN.—Chamney Olcott and Margaret O'Donovan, at Salem, Mass., on Sept. 28.

PIERCE—RAY—William Pierce and Ella Ray, at Brooklyn, N. Y.

SMITH—LACK.—On Thursday, Sept. 30, at Pittsburgh, Pa., Jo Paige Smith to Madeline Lack.

Died.

JACKMAN.—Edwin Jackman, at New York city, on Oct. 5.

PROFESSIONAL CARDS.

MARIE BELL
(Late of the Marie Bell Opera Company.)
ENGAGED
Boston production, "The Maid of Marbhead."
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EUGENE SWEETLAND

TWO LITTLE VAGRANTS.

"Some fine acting was done by Eugene Sweetland, as the young orderly, Brisset, whose unfortunate death was strikingly well portrayed."—Boston Transcript, Sept. 14, '97

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NOTICE.

The BOSTON TRAVELER'S eminent critic, over his signature, affixed the following to his criticism of "The Secret Enemy":

"I notice that the management of 'The Secret Enemy' have invoked the law to say whether Manager Lothrop of the Bowdoin Sq. Theatre has been just to them in changing the policy of his house by reducing the prices of seats in his theatre to rates less than those that prevailed at the time of the signing of the contract for the present engagement. Of the merits of the case I do not pretend to judge, but it may be pertinent to observe that I have known of \$1.50 being paid for a seat to see a worse play than 'The Secret Enemy,' and for less competent players than those furnished by the Liebler & Miner Company. On this basis some one owes Liebler & Miner something. I think it is the public, and I am rather inclined to think that the public will pay its debt this week. It is not always what price is paid per seat that makes the box office statements corpulent. A great deal depends on the number of seats sold. Manager Lothrop may be found after all to be a sensible friend instead of a secret enemy."—GEORGE T. RICHARDSON.

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MIRROR INTERVIEWS.



Photo by Rockwood, N. Y.

DENMAN THOMPSON.

Many a New England farmer's son has trudged off to Boston and won fortune and reputation in walks of life remote from the cow-paths of the farm. It has remained for one alone to desert the barren New England fields for the world's centres, and yet to achieve fame as a farmer. Most of Denman Thompson's boyhood companions may be found these Autumn days in hill-side stubble fields, overseeing the harvesting of pumpkins and squashes and other products that grow among the cornstalks. When THE MIRROR man found Farmer Thompson, he was not harvesting pumpkins.

"So you want to know how I came to be an actor, do you? Well, in the beginning, it was just chance. I might have been a real instead of merely a stage Uncle Joshua if it hadn't been for chance. I happened to fall in with a circus; that's how I began. This was in 1850, if I remember aright, and I was fresh from the farm, or rather green from the farm—as green as the cucumbers on the vine and as raw as the onions that go with them in the salad. I was then about seventeen years old, having been born in a backwoods settlement called Beech Wood, in Erie County, Pa., on Oct. 15, 1833.

"My father was a New Hampshire man who had grown tired of breaking stones on his New England farm and had gone out into the wilderness of Pennsylvania in 1831. He made a clearing and put up a log cabin in which I opened my eyes upon the world and spent the first fourteen years of my life. We hadn't been there many years before a longing came over father and mother to go back to the old home at Swansey, N. H., where my father's folks for a hundred years before had lived. My father was, in fact, a direct descendant of John Thompson, who was one of the sixty colonists to whom the township of Swansey was deeded in May, 1735. The yearning for the old place was so strong that in 1847 we packed up bag and baggage, said good-by to the log cabin, and, in caravan style, made our way slowly back to Swansey.

"That was where I saw my first circus, and made up my mind that the life of a circus man was the ideal one, and that I would follow it if I could. The day the circus came was the greatest in the year. We boys would get up long before daylight, and walk miles down the road to meet the wagons, and would gaze with a sort of awe at the drivers and other attaches. Then we would hang around watching the ground dug up for the ring, and the stakes driven, and the big canvas raised. It was a wonderful sight to us, and I have never since seen anything which seemed so fascinating, as that rather dirty canvas tent with the flag at the top flying in the breeze. I had never seen even the outside of a theatre in those days. I hadn't the faintest idea of what one was like.

"It was here, though, that I acted my first part. I went to Mount Caesar Seminary in the village when I wasn't helping father at the carpenter's trade, and we used to give exhibitions, as they were called, at the town hall. At first these 'exhibitions' consisted of nothing but recitations and other things to show off the prize scholars, but at last the schoolmaster had the temerity to present a play. There was a strong prejudice in New England then against 'play-acting.' So the cautious pedagogue called the performance an 'exhibition,' like the others. But it was a play that we presented, sure enough. It was called, I think, The Brazen Drum, and I played one of the leading parts. Then we gave another, The Omnibus, in which I was Pat Rooney. So as a boy, with absolutely no knowledge of the theatre, I played my first Irish part, a line of characters I afterward took up and played for years—in fact, until I became Uncle Joshua.

"But Swansey grew dull for me. I had dreamed of Boston, and longed to see that wonderful place. I convinced father and mother that Swansey had no future for me, and so one morning they bade me good-bye with many misgivings, I know, and with all my possessions in a bundle on my back I set forth, a veritable Dick Whittington, to seek my fortune. Then began my troubles. I didn't find Boston the paradise I had expected, and I didn't sleep on a bed of roses every night. But it was not long before Tryon's Circus came to town, and my old enthusiasm for the tents came back to me. I haunted those circus grounds. I scraped acquaintance with the men, and tried to make myself generally agreeable and useful. The result was when the tents were folded up and the caravan started for the next town I was a part of it. Every afternoon I practiced acrobatic feats on the sawdust, and before long they let me put on a pair of tights and take a place among the leapers; and I rode in the parade, too. Those were proud moments for me when I rode through the streets of a town and showed myself to the wondering boys.

"But the next season I deserted the sawdust for the boards. I was in Charlotte Cushman's production of Macbeth at the Howard Athenaeum in Boston. This was in 1850, and was my first appearance upon the stage, but as all I did was to carry a spear, or do something of the kind, this debut failed to make any great sensation. Then Boston became tame to me, and I made up my mind that I would enlarge the field of my activities. New York was, of course, the goal toward which I had turned my eyes, and I reached the metropolis in January, 1851. A day or two after my arrival I was strolling along taking in the wonders of Broadway, when I happened to pass a place, just opposite the then well-known Dusseldorf Art Gallery, in which I

saw signs of preparation for an exhibition of paintings. I dropped in and asked for a job, and was hired on the spot as doorman and lecturer. The exhibition was of paintings of Indian chiefs by George Catlin. Except for a good voice and considerable self-assurance my qualifications for lecturing on paintings were somewhat meagre. What I didn't know about art would have embraced all the knowledge on the subject, but I prided myself that I knew a thing or two about Indians, and therefore undertook the work. I like to talk for pleasure, but not as a business, and not a great while afterward gave up my position at the exhibition and continued on my travels. They took me to a sort of a haven, my uncle's dry goods store in Lowell, Mass.

"I didn't care much for the calicoes and cotton, but my presence in Lowell gave me my first opportunity to speak lines in a play; this was at the old Lowell Museum, where I appeared as Oraman in the military drama, The French Spy. While my acting didn't astonish anybody, I did some dances between the acts which called favorable attention to my legs, and released them from the duty of dancing attendance upon the shoppers in uncle's store. I went to Worcester and danced there, and was a member of several companies between this time and 1854, when I went West to play low comedy in the stock company of the Athenaeum in Cleveland. In May of the same year I was engaged by John Nickerson for his stock company at the Royal Lyceum Theatre in Toronto, and played Irish and negro parts, and danced hornpipes and Highland flings and Irish reels between the acts. These variety bits to relieve the tedium of the waits were very popular in those days, and the chap who could do them well became better known and liked than most of the actors in the regular casts. I liked Toronto, perhaps because Toronto liked me, and here I settled down and married and became the father of three children.

"I made my home in Toronto until 1868, except for one season in Chicago and New York State and one in London. The Chicago season began in August, 1855. John Rice asked me to play low comedy for him at the Chicago Theatre. We had a very successful season, owing chiefly to the hit of the sensational drama, A Glimpse of New York, in which Frank Chautau played Mose and Madame Albertine was the danseuse. She was the idol of the Chicago public, but at the very height of her success was stricken with total blindness. In all of my experience I have never seen or heard of anything more sad. In the Summer of 1856 I played at Rochester and Syracuse, under the management of Brown and Biddle. This George Brown was the same whose chops you have enjoyed if you have ever patronized Brown's Chop House in this city.

"I got back home—I had come to regard Toronto as my home—in the Fall of 1856, and remained at the Royal Lyceum Theatre under the successive managements of Mr. Marlows, Miss De Coucey, J. C. Myers, C. T. Smith, Little and Fleming, Henry Linden, and George Holman. I think I made my first pronounced hit at this house as a 'fancy darkey' in 'Extremes, in which I appeared with Peter Richings and his adopted daughter, Caroline. Among characters which I liked best to play in those days were Salem Scudder in The Octoroon, Nyles in Colleen Bawn, Barney in Peep o' Day, and Uncle Tom in Uncle Tom's Cabin. I felt that I was good enough as Salem Scudder to make a hit in the part in London, and went there in 1862. The Octoroon was being played at the Drury Lane Theatre, but I didn't get a chance to appear in it. I was engaged as low comedian in the stock company of the City of London Theatre, however, and remained there until the Fall of 1862, when I returned to Toronto and took my old place at the Lyceum, where I remained for six years more. Then I embarked in business until 1871, when I returned to the stage, playing sketches in variety houses, because there was more money in it for me than there was in appearing at the other theatres. I went to the West Indies in 1874 as a member of a comedy and pantomime company. When we reached Kingston, Jamaica, we found the place in the clutches of a small-pox epidemic, so we went on to Baranquilla in the United States of Colombia. For me, it was jumping from the frying-pan into the fire. I came down with the yellow-fever, and, isolated from my friends, I spent two weeks in utter desolation in a rude tent on the coast.

"Was I glad to get back to New York? The longing of the jail bird to find another boarding-house was nothing to my longing to leave South America. I was still half sick when I persuaded the captain of the steamer Elva to ship me and take me back to Broadway. The captain was afraid I would not be able to pass quarantine, but when the officer came around I braced up and stood as straight as a tin soldier. The officer gave me a thumping blow on the chest. It sent the blood tingling through my veins, and, together with a drink of water I took against the doctor's orders, it knocked the yellow-fever out of me, and in a few days I was able to accept an engagement with Murtha and Campbell at the old Globe Theatre in New York. I appeared in Harry Martin's Varieties in Pittsburgh in 1875, and there wrote and played the first sketch of Joshua Whitcomb.

"I was attacked with rheumatism in Pittsburgh, and that made dancing impossible. As I played Irish parts in which dancing was a feature, and hadn't saved any money, things began to look pretty dark for me. I was in bed with my rheumatism one day, and my mind turned upon the old home and the folks at Swansey. The idea suddenly came to me that there was good material for a comic sketch in some of the queer Swansey characters. So I wrote the sketch, and tried it right there in Pittsburgh. It was a go, and ran for two weeks, although it was only in embryonic form then. There were two scenes. In the first Uncle Josh comes to the city and meets with amusing adventures, and in the second he attends a birthday party, and makes the city folks laugh with his rustic talk and manners.

"From Pittsburgh we went to Rochester, and thence to Chicago, where, in the Summer of 1875, I met J. M. Hill, who was then a merchant in Chicago. We became friends, and the next year he became my manager. We had been developing the sketch right along, and in the Spring of 1877 Uncle Joshua was presented at Booley's Theatre as a three-act play. But it wasn't much of a success, so we thought we would try it in New England, its native heath, so to speak, where the characters were familiar types whom the people understood. We were quite confident of success when we opened in Bridgeport in September, 1877, but we closed the season after a frosty seven weeks. Then we began a Western tour at Buffalo, and were just able to keep afloat until we reached Denver, where, strange to say, the people saw the realism and truth of Uncle Josh and the other characters much more clearly than had the New Englanders. In Denver Uncle Josh was appreciated for the first time.

"We opened at Emerson's Opera House in San Francisco in March, 1878, and after a few nights of half-filled seats caught the town. Our

return to the East was very different from the Westward journey. Uncle Joshua was becoming widely known and greatly liked. He made his bow to a New York audience in September, 1878, at the Lyceum Theatre, now the Fourteenth Street, which was then under the management of A. M. Palmer. Amid predictions of dire failure and even laughter at the pretensions of myself and Mr. Hill, we opened. You probably know the rest—how Uncle Joshua, after putting about \$400,000 into the pockets of myself and Mr. Hill, gave way to The Old Homestead, which secured its first production in April, 1886, at the Boston Theatre. Several of the characters were drawn from actual persons in Swansey. Thus, after years and years away from the old farm, I have returned again to Swansey and the old Homestead."

THE CALLBOY'S COMMENTS.

There occurred, the other night, at an uptown playhouse, an incident which impressed me as rather out of the beaten track and interesting as a side light upon the freaks of a human mind. In my time, such as it has been, it has fallen to my share to see many strange things in places of public amusement. I have been present at the music halls of an evening after a college football game; I have enjoyed the informalities of the frontier concert hall; and I have contrived to remain in my chair during a fire panic; but none of these experiences was exactly like that now fresh in my motley recollection. The recent occasion boasted a heroine and a hero, especially the latter, and it came into evidence soon after the beginning of the performance, and upon the night heretofore insufficiently described.

The heroine was an uncommonly pretty girl, with auburn hair, a cheery smile, and stunning gowns, who had a few lines to speak in the play and who spoke them very nicely. The hero was not on the stage. He was an elderly person with unkempt whiskers, of a pepper-and-salt complexion, and the general appearance of a Western "divine healer," as pictured in the public prints. He was seated in the front row of the balcony, and he arose in his night during the opening chorus to exclaim: "There she is! I know her; she's a friend of mine!" And he indicated, with pardonable pride the aforesaid heroine. Of course every one in the house glanced at the hero, followed his gaze to the stage, and the heroine was visibly flustered. An usher courteously expostulated with the aged person and he relapsed into silence.

But not for long. The moment came for the young woman to speak one of her sparse lines, and, when she had done so, her admirer again arose to shout: "Ah, hear that voice! Here, usher, take my card to Miss —; she knows me! She can have my money, too!" And he produced a very considerable roll of bills and waved them aloft. Two ushers responded to the appeal, caught the gentleman on either side, and dragged him back toward the door, through which he disappeared, throwing kisses to the stage. Some one discovered him, later on, at the stage-door, where a policeman was required to keep him at a distance until the heroine had escaped. An attaché of the house, I understand, interviewed the elderly one, who readily admitted that he was an utter stranger to the young woman, but that he had attended the entertainment for several nights, and, unable otherwise to attract her attention, had adopted the plan of action just described. I mention all this as a contribution to the lore of the johnny. As a hustler in his line, the senile hero could give cards and spades to many of our younger and sweller johnnies.

Speaking of johnnies recalls my recent request for "man" notes. A number of players have kindly complied by sending me specimens of this peculiar brew of literature, and an interesting collection is assured, but I beg to repeat the call in case some may have escaped the reading of the original appeal.

Two conversations overheard at last week's first-nights:

At WALLACK'S.—SHE: Who is that tall young man who seems so pleased and who applauds so vigorously after every one else has subsided? He acts that way at every first-night here.

HE: Yes, he is in the box-office. I bought our tickets of him.

At the MANHATTAN.—SHE: I must send the programme to Percy. Poor boy, how he must yearn to get back from Europe.

HE: Not at all; he'd be bored to death here. There isn't a play worth seeing in New York.

I am not responsible for those opinions. They are reproduced word for word, and they are given simply as indications of the workings of certain minds. The observation of the gentleman at the Manhattan appears to me worse than untrue and utterly unwarranted, but it was made in a voice calculated to be heard all around. As for the Wallack's remark, I know nothing about it, but it would seem that even a box-office man might applaud E. S. Willard's exquisite acting without breach of decorum. I have said some harsh things about our friends, the "treasurers," but for my part I shall never blame them for applauding such a splendid actor as Mr. Willard.

Mr. Willard's company, by the way, contains an actor who won hearty applause at the first performance of The Physician for his singularly impressive impersonation of a bereaved father—a poor rustic whose daughter had died after being betrayed by a canting hypocrite. The part was a small one, but it was played by J. G. Taylor with infinite delicacy, tact, and distinction. The critics failed to notice this truly admirable bit of acting, and I feel that something ought to be said for it. I take off my hat to Mr. Taylor, and I may add, in case any one should ask, that he doesn't know me nor I him.

There was an odd break in the programme of the Mahattan on the opening night of The First Born. Where May Robson's name should have been, in the cast of the archaic farce which preceded the Chinese play, appeared the familiar name of the genial Alf Hayman. An effort had been made to scratch out the wrong name, but it could be read all right. I don't believe Mr. Hayman half realizes the rousing reception he would have received if he had really showed up on the stage. But the part for which he was cast on the bill would hardly have suited him.

In the matter of programme breaks, there was a queer one on the bill of the opening performance of the season at the Murray Hill. An attempt was made to announce that Scot Inglis, Australia's most prominent actor, would soon appear at the house in point. But the programme referred to Mr. Inglis as "Australia's most permanent actor," which was especially inappropriate in the premises.

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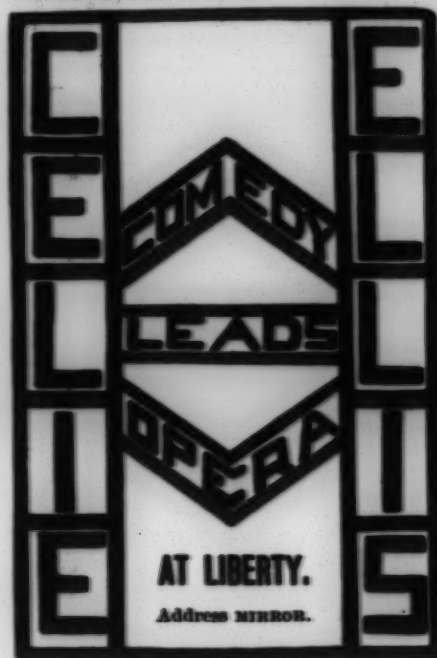
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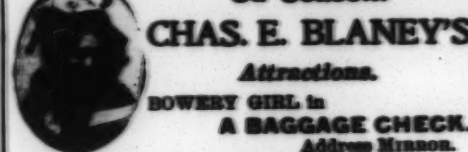
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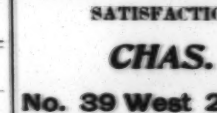
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